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LOUISE BEATON.

W. RADLEY '03

THE MATINEE GIRL



Last week the Matinee Girl wrote of the traveling Theopian who at this time of year, if he be lucky, is seeking out haunts for vacationing.

Of course I only meant the lucky ones, but a stage girl wrote to remind me that hundreds of actors are putting in busy days hunting up engagements for next season. She also dwelt considerably on the difficulties and disappointments that are the player girl's lot after a season of hard work.

The Matinee Girl gets heaps of these grouchy letters from stage girls that have troubles of various kinds. Some of them are really earnest letters; a number of them are idle little missives not worth the time they take to read or write.

A lot of them, when sifted free of a certain amusing little pose, are merely expressive of resentment because the writer is obliged to put in considerable time in work which she thinks beneath her talent and ability.

The Matinee Girl wishes that she were able with one wave of her magic wand to disperse all the sorrows of the player girls, especially at this time of year, when conditions invite happy country rambles and all the joys of the had old Summertime.

But we cannot all frivol under the moon or even rest under the stars, and some of us must find happiness in whatever lot Fate has sent us. In other words, we must cultivate the art of making the best of things, and when we feel a bit rebellious think of the big hospitals all over the city and the country where sick people lay in the chains of suffering, from which some of them know they can never rise again as free men and women.

Hunting an engagement during the Summer weeks is not the pleasantest way in which to pass the time, but there are far worse conditions under which people suffer all around us, and to give voice to wailings over this one small, wrinkled rose leaf is a bit cowardly and decidedly selfish.

Even those who are vacationing are not always entirely happy. Uncertainty often has its thrills, as do the possibilities that exist for the stage girl who has not yet made her plans for next season.

Reading so many of these letters during a season, the Matinee Girl has been wondering what it is that causes so many of these clever, ambitious girls to suffer from an apparent lack of the success which should be theirs, according to their stories of the hard work they put in.

Perhaps it is because they attach so much importance to the disappointments and setbacks, forgetting that success never came to anyone in the world without these hard knocks.

Success feeds and thrives on discouragements, and comes in spite of everything to those who keep on persevering without too much thought as to the unpleasantness—that is bound to be only temporary if it be faced bravely.

So, you stage girls who say that in spite of beauty, good gowns, intense ambition and love for your profession you are pushed a bit strongly to the wall, buck up and neither talk nor write letters about your "hard luck."

Much of what we call hard luck—those of us given to alluding to our mistakes in that way—is of our own making. And the stage girl, I think, gets a twisted view of the paths that leads to success—more so, by far, than does the trained nurse, the woman doctor or lawyer, the artist or the writer.

Some of these stage girls dwell much on the knowledge they say they have as to their own ability as contrasted with that of others who have gained position in their profession, they claim, through favoritism.

This is one of the conditions that must be forgotten by the stage girl who is legitimately anxious to get on in her profession. One of the first things she has to learn is that she alone is responsible for her own career—if she wishes to call it that, and she nearly always does.

The woman actor is, first of all, the woman, and she has to accept that fact with either joy or resignation, whichever way she feels about it. Stage girls profit and lose through the popularity, or the lack of it, that they acquire—there is no doubt. And sometimes there are pets who are pushed forward rather ostentatiously above others.

But these methods of advancement are not legitimate, and they cannot stand beside real effort, real ability, study and a good portion of common sense.

No matter how unpleasant conditions are, they must be faced and fought down. It is undoubtedly true that there are stage managers in positions of control in New York theatres who should be tarred and feathered and whipped out of the community if they got their just dues.

Why they are allowed to put their bullying and insulting authority in practice under the auspices of reputable managers is not so much

of a mystery as some of the girls who write to the Matinee Girl would make it out to be. A musical piece requiring the services of a hundred or several hundred girls necessarily requires the most stringent sort of authority and discipline, although it is true it does not call for brutality.

Stage managers are not made to order, and they have to be taken as they are. The girls who write to me are all angels, but there are plenty of girls in choruses who are not. They act like children, a lot of them, and bunches of them are sent home each night, as we used to be from school when our conduct was bad.

A stage girl who keeps her head and her dignity and works hard is not apt to suffer from the Brute Stage Manager. If she does, she should complain of his treatment and seek other employment.

If she is a good, clever girl, who makes herself valuable for her good work, she will probably be protected. But the usual stage girl—she who is in the beginning of her stage life and only one of many in a production—must be more careful of her speech, dress, manner and behavior generally than she need be in a boarding school.

The stage girl must rid herself of the idea that her beauty and attractiveness are more than one small part of the ingredients that are requisite for her getting on.

The most important women in the dramatic profession to-day are not beauties. That is a good thing for the stage girl to remember when she powders her nose and sets out to scale the heights of fame.

Beauty is a great, good thing to have, but it is an awfully bad thing for a stage girl to put it before everything else. She find herself relying on her good looks to carry her through everything in the way of a difficulty.

This is all very well for the woman off the stage, but if she is in earnest in her work she must not look upon her dimples and her golden hair as though they were achievements. She must forget them!

Then the pretty girl—that is, the girl who

same time it is like a ball and chain on your ankle if you want to advance. A hunger for having your name in the paper will keep you back more than a wicked stage manager even.

There are a lot more things that the Matinee Girl would like to warn you against, but this sermon is long enough for a warm Summer day.

I am not preaching because I like to. Rather because of tremendous letters from grouchy stage girls who think they are down on their luck and want me to know about it.

THE MATINEE GIRL.

ACTRESS PAYS FOR PROPS.

Sylvia Bidwell, leading woman of the troupe of the Fold company, playing at the Great Northern Theatre, Chicago, attempted to understudy the property man one day last week and came near going to prison for her pains. It appears that in one of the scenes of the play it is necessary that the stage should be decorated with evergreens. By some mischance the evergreens were overlooked until the afternoon before the performance, and Miss Bidwell, unable to find any one to procure them, set off herself with two members of the company, in search of cedar trees. They drove out of town to a grove on the banks of the Desplaines River and there found the coveted trees. Promptly they set to work with axe and hatchet and soon had their carriage well filled with boughs. But as they were about to drive away an irate farmer appeared and threatened to have them arrested for trespassing on his property. The three members of the troupe of the Fold company had a very bad quarter of an hour. The farmer raged and the players pleaded for mercy. At length the great peace-maker, money, entered the fray, and the farmer's anger was soothed by \$7 in hand paid. The stage was properly decorated for the evening performance.

VANCE THOMPSON.

Vance Thompson, a fine portrait of whom is seen on this page, was born in Cincinnati April 17, 1863. He graduated at Princeton and after studying a while at the University of Jena, Germany, returned to Chicago and began journalistic work. He subsequently moved to New York and became well known as a dramatic and



Photo Vander Weyde, N. Y.

VANCE THOMPSON.

allows herself to be merely pretty—will find herself engulfed with opportunities for pleasures.

Companionships will seek her and she will have tons of cheap Bohemian philosophy fed to her shell-like ears, and she will, naturally enough, value gowns and suppers and automobile whirls way ahead of the somewhat dull life that will advance her actually.

When one of these lace-gowned, lobster-fed little girls rolls up her eyes and says how is it she doesn't get along in her profession when Maude Adams is top of the heap, it gives one the Willies!

The stage girl attaches far too much importance to press flummery, to influential friends and the cultivation of certain people. Above all to the letter-of-introduction habit!

These things may be of use, but they are only accessories and have no real importance. Friends that amount to anything come to one as rewards—as appreciations of effort.

That is the story that every successful stage girl will tell you. Perseverance, hard work, intelligently put forth, earnest purpose and concentration—those are the magnets that will draw you out of your rut of half success.

Learn to place your values of things properly and relatively. Don't prate about your luck; put it last in the list of commodities, even though the stage girl and the stage boy are famed for their superstitions.

Forget the press notices. Pieces in the paper about you may be very inspiring and cheering things to read, and especially if you deserve them, but they are not, as Dorothy Dix would say, "all the money." Don't cheapen yourself by seeking notices nor repel people who want to like you by palpably endeavoring to cultivate them for their journalistic authority. They may not have any!

Actors who keep peppering newspaper offices and newspaper people with bird shot in the way of notices proclaim themselves to be fakers—or near-fakers, at all events.

That sort of thing is all piffle, and at the

musical critic, being especially connected with the *Musical Courier* and the *Commercial Advertiser*. He founded and edited a fortnightly review, *Misc. New York*, but in 1897 settled in Paris, where he has since lived. Mr. Thompson has written a number of books, of which the most important are "French Portraits," a series of essays on contemporary French writers, and "Spinners of Life," which was published this year. His pantomimes, in Old Japan and A Dresden Shepherdess, the music of which was written by Almé Lauchaux, will be remembered by New York theatregoers. David Belasco has announced a new play for Mrs. Carter which is the joint work of Mr. Thompson, Marcel Schwab, and Eugène Moran.

HAMMERSTEIN WINS.

Oscar Hammerstein was on Thursday granted by Judge Giegerich in the Supreme Court an application for a peremptory writ of mandamus to compel Robert Grier Monroe, Commissioner of Water Supply, Gas and Electricity, to accept \$134 which Mr. Hammerstein had offered him in payment for the use of croton water at his new Drury Lane Theatre. The water was cut off recently pending payment of the bill, and when Mr. Hammerstein offered the amount supposedly due the Commissioner refused to accept it, declaring that he must pay as well for the labor of shutting off the water, which Mr. Hammerstein refused to do. Mr. Hammerstein, however, has been compelled to deposit the sum demanded by the Commissioner as security for costs.

YACHTSMEN GIVE MINSTREL SHOW.

A minstrel performance was given at the Theatre Pandemonium at Larchmont on Wednesday evening by forty yachtsmen of the Larchmont Yacht Club. George Murray was the interlocutor, F. W. Flint, Jr., and L. G. Spence the bones, and G. W. Mitchell and S. R. Green the tambos. Five hundred yachtsmen attended.

NOTED SINGERS FOR PARSIFAL.

Advices received by THE MIRROR from The Hague state that Van Rooy and Burgstaller have been engaged by Heinrich Conried to appear as Parsifal and Amfortas in his New York production of Parsifal.

Dore F. Thompson, actor, stage director, play constructor, Room 101, Kalkreuth Theatre Building, N. Y.

REFLECTIONS



Photo by S. Young, N. Y.

Hermine Shoen, whose portrait appears above, has been engaged to play the character of Loise, the leading role in Sweet Clover, which will be seen next season in the principal cities under the management of Thayer and Justice. While Miss Shoen has been but a few years before the public her work has been of such a high order that she was selected for this important part. Last season Miss Shoen was with Miss Galland, playing a small part in Notre Dame, where she attracted the attention of her present managers.

The German Theatre Company has been organized at Davenport, Ia., with a capital of \$10,000.

Harry Hardy, last season manager for Daniel C. Higgins and Rosa Gore in their musical comedy, A Warm Match, is now promoter with the Caskill Mundy Carnival company and is in Canton, O., booming Canton's Home Week celebration, which is to be held July 27 to Aug. 1 inclusive.

Charles Francis Bryant and Marian Converse Jones were married at the residence of the bride in Charlotte, N. C., on the evening of May 30. Mr. Bryant met Miss Jones when she joined the Alcazar Stock company in San Francisco a year ago, with which company Mr. Bryant was connected in the capacity of manager. Mr. Bryant came East to join the forces of David Belasco. The bride is the daughter of Colonel Hamilton C. Jones. After an extended wedding tour the couple will settle permanently in New York.

E. J. Devine, business manager of the Crescent Stock company, closed a ten weeks' Summer season July 4, and is now in advance of Heth and Martin's A Breezy Time.

Fay Templeton is preparing an imitation of the French *dansseur*, which she will soon introduce into The Runaways.

Carroll McConas is to appear as Rosaba in The Billionaire.

Rose Shay, known professionally as Rose Cecilia Shay, was on July 8 at Cincinnati, Ohio, married to Joseph J. Fredericks, an opera singer.

Viola Gillette, who has been playing Prince Charming in Beauty and the Beast, will continue in this role until the opening of Mother Goose at the Drury Lane Theatre, when she will assume the principal boy's role in the new production.

Clara Thropp on July 5 assumed the leading female role, that of Cordelia, in When Johnny Comes Marching Home at McVicker's Theatre, Chicago, succeeding Bertha Burel. Miss Thropp has eminently pleased the patrons of the house and will not only play the part during the remainder of the season but has also been engaged for next.

Addie Silks last week became a member of The Runaways company at the Casino.

Among those who have been engaged for Fred E. Wright's production of The Beauty Doctor, a musical comedy by C. H. Kerr and Howard Shelby, which will open at Philadelphia on Sept. 7, are Adolph Adams, Percy Walling, C. Herbert Kerr, Harry Vance, A. W. Egbert, Alfred Anderson, Harry Stanley, Marie Hilton, Helen Withers, Estelle Walker, Grace Von Brocklin, the Cardowin Sisters, Mollie Egbert, Gladys Burns, Jennie Lippman, Ethel Preston, Florence McDonald, Janette Patterson, Hope Gage, Blanche Livingston, and Winifred Horne.

Gus Hill, from a chorus of seventy, has selected for McFadden's Flats twelve girls of the same height and weight. All are brunettes and acrobatic dancers, and have been chosen to assist Marguerite Ferguson in an electrical dancing number.

Mabel E. Dixey will again next season appear as Celeste in A Fool and His Money.

Helen Frederick, who appeared with Jefferson De Angeli in The Emerald Isle and in Holcomb and Mildenburg's opera, The Wood Witch, has signed a contract with Henry W. Savage and will be seen in a new musical production which will be made during the holidays. In the meanwhile she will head one of his older companies. Miss Frederick is at present living at Babylon, L. I., where her sister-in-law has a Summer place.

John T. Sullivan has been engaged for leading man with Orrin Johnson in Hearts Courageous.

Lenore Chippendale recently played the role of Hugonette with E. H. Sothorn in If I Were King.

Officials at Des Moines, Iowa, are investigating the attractions at Ingersoll Park, near that city, that have been running Sunday, and the State law may be invoked on the ground that the management is violating the law against Sunday exhibitions.

Great preparations are being made at Palm's amphitheatre for to-night, July 14, which is French night. The Fall of La Bastille will be represented in addition to Pompelli, and a special programme of fireworks including fire portraits of French celebrities will close the entertainment.

The Shriners, the Masons, the Royal Arcanum, and the Atlantic Yacht Club will be represented in the list of special nights being arranged by Palm for the Manhattan Beach spectacle, Last Days of Pompelli.

R. L. Crescy, the playwright, will next season star his daughter, Elsie Crescy, in a new play, Bora Thorne. The play is a dramatization of Bertha M. Clay's novel.

Gavin and Platt will this Fall erect a cottage at Regoba, N. J., upon a plot which they recently acquired.

Oliver Morosco has leased the Victory Theatre, San Francisco, for five years. Mr. Morosco is also manager of the Morosco Grand Opera House, San Francisco, and the Burbank Theatre, Los Angeles.

Myron B. Rice, representing Smythe and Rice, has leased the Lyceum Theatre, Memphis, Tenn., for a period of three years. Frank Gray, the present manager, will retire in favor of Mr. Rice, who will personally manage the house.

IN OTHER CITIES.

DETROIT.

James Moore, the young tenor, singer, shot by his brother-in-law, George Parker, on June 21, passed away after a week of intense suffering. While the physicians in attendance had given hope of his recovery and all that human skill could do was done, it was ordered otherwise. The funeral was held from the residence of his father-in-law, George H. Parker, 22 Madison Avenue, where the shooting occurred, and where Mr. Moore, with his wife, had made their home since their return from New York. The services were conducted by Rev. E. H. Fouse, pastor of the Fort Street Presbyterian Church, where Mr. Moore had sung for many years. The interment was in Elmwood Cemetery in the family plot. The honorary pallbearers were James J. J. Harvey, Elsie A. Fraser, J. R. McLaughlin, George H. Barbour, Ford D. C. Hinckman, Samuel C. Caskey, and Theodore D. Buhl. The active ones, with a single exception, were well-known singers and associates of the deceased. J. J. Conner, H. W. Courtauld, Dr. E. R. Spaulding, Phillip H. Gray, Dr. H. C. O'Connell, and Charles C. Robinson. Many beautiful floral tributes testified to the esteem the young man was held in, and the sympathy of those who knew him goes out to his young widow and fatherless infant. George Parker, who committed the deed while intoxicated, has been arraigned on the charge of murder, his being set for July 14.

Two other members of Detroit's colony of Theopians have returned for their vacation—the Misses May and John Sweeney, of 302 Fourth Avenue. They are nieces of Pat O'Neill, the well-known detective of this city, and members of the Castle Square Opera Co., which organization they will rejoin next season.

George H. Nicolai, representative of Stair and Harrold, was in the city during the past week. Miss McCall, who has been visiting Miss Stridron for several weeks, left for Milwaukee 5.

The Messrs. A. L. Wilber, Han Ward, Benjamin Sagarman, George H. Nicolai, George Sider, and Orrin Stair are guests of E. D. Stair on a month's cruise on his steam yacht, "The Grace." The party will visit Toronto and the Thousand Islands by way of the St. Lawrence. On their arrival at Alexandria Bay they will be joined by Mrs. Stair and several friends.

For the last week of their stay the Himmelsin Imperial Stock Co. is presenting King of the Desert at the Whittier Theatre 5-11. This new offering from the pen of Dave H. Woods, the stage-manager of the co., winds up a most prosperous summer season, that has never been duplicated in this city by any stock co., and it with great reluctance Whittier regulars the co. depart, but the closing of the house for a few weeks is imperative, for some repainting is requisite before the next season opens. Mr. Woods, in this drama has written something entirely different from the usual run, in that there are no murders to be avenged or desperate plots to be unraveled; it is novel in theme and vastly entertaining, and should find a warm place in the hearts of popular theatergoers. Its dramatic would grace many a higher priced house, the scenic embellishments being tasteful and the costumes rich and picturesque. The story deals with a turbulent tribe in Africa, which demands the services of the United States troops, and Commodore Delmar, of the United States Navy, which part is in the capable hands of Dave H. Woods, the author, is dispatched to the seat of trouble. A pretty love story is woven in connection with the duties of the commodore, who before his departure desires to give in marriage to his ward. The ward, however, has other views, and has previously fallen in love with the commodore's nephew. To avoid a more serious outcome of the affair the commodore takes his nephew to the far East, the son remaining, as the father commences at home. How the son later distinguishes himself in battle and is captured by the Sultan of Mera, where the uprising has taken place, together with the nephew, who has been dispatched to the monarch on business. When both the ward and her friend are shipwrecked and finally taken prisoners by the Sultan the climax is reached. Those present in the production are, besides Mr. Woods, himself, Edward H. Haas, Louis Rasmussen, Harry R. Carle, Louis Lottin, Jay Outley, Beatrice Earl, Lillian Serrano, and Rose D'Arcy.

Arnold Kiraly has been in the city the last few weeks, being connected with the co. now playing at the Avenue Theatre as superintendent of ballet and dances.

"Ancient Rome," Henry J. Paine's latest in the Broadway line, will be placed on view here for two weeks, commencing 20, at Waterworks Park, on Jefferson Avenue.

The On-again, on view at Avenue Theatre 5-11, is a highly interesting creation, Freda Gallick is voted as by Young Grandissimo, Billy Taylor as Derrick Von Woodard, Robbie Harris, Sam Sidman, and Jake Bernard are, as usual, responsible for the most of the humors of their German talk and make-up as Captain Baldy Korke, Lieutenant Otto Parrot, and Lieutenant Hahball, respectively. Arthur Whitelaw as Major Rudy Wolfen and Josephine Newman as Baby Grandissimo are clever. Jane Bernard as Jane Mary Radon and Ted Burns complete the cast of principals. Arnold Kiraly's lower ballet is strikingly beautiful. The production is well staged and contains plenty of fast dancing. A full ballet co. as the attraction with Ida Homer in songs and dances of all nations. Helter-Skelter for the following week. A. FRANCIS.

PROVIDENCE.

All the Comforts of Home was played by the Albee Stock Co. at Keith's 6-11 and large houses were kept to a state of continuous laughter. The play abounds in impossible situations and has in it the fast and furious order. It was splendidly played, and houses full to Malcolm Williams as Alfred Hastings, William F. Owen as Theodore Bender, and Edward Alexander as Tom McDow. Edna Phillips, Helen Reimer, Beatrice Ingram, and Frank Jones were pleasing in other parts. The Little Minister, with Edward Alexander in the title role, 13-18.

The Williams Opera Co. playing at the Providence Opera House adopted a new policy of prices, the best seats now being 75 cents instead of \$1. It has also been decided to give but one opera a week. The Bohemian Girl was the bill 6-11, and good business was done. Clara Lane as Rose, Jane Shalek as Boda, Bertha Shalek as Queen of the Gypsies, and J. K. Murray as Count Arnheim, appeared to advantage. From Uncle Tom's Cabin to Rome and Juliet was the jump made by the Katherine Robert co. at Empire 6-11, and the co. gave satisfactory performances. The play was very well staged, and Miss Robert's Juliet was a painstaking and artistic effort. Harry King as Romeo, and Edward Alexander as Mercutio shared the honors with Miss Robert. The Galley Slave 13-18.

Merriman Bruce, who has been singing the tenor parts in the grand opera productions by the H. L. Williams Opera Co. at the Providence Opera House, has resigned from the co. and will accept a leading role in the New York production of the Japanese Opera, Oyoko. John J. Donaghy, who is to play the part of Gailard in Dorothy Vernon of Haddon Hall, was in town this week in consultation with Frank Jones, who has been engaged to play Sir George Vernon. Rehearsals will begin in August, but arrangements have been made whereby Mr. Jones will remain with the Albee Stock Co. until the close of its season early in September.

During the week 20-22 the Albee Stock Co. at Keith's will appear in the performance entitled "The Three Musketeers." The cast will contain both leading women, Miss Everson and Miss Phillips, and Rose Stewart, who has been specially engaged to play the part of Anne of Austria.

The H. L. Williams Opera Co., which has been giving light and grand opera at the Providence Opera House for the past few weeks, closed its season abruptly after the performance ending 8. The season has not been a successful one, and the management decided that it was useless to continue. The extreme hot weather, too, might have had something to do with the hasty closing. The co. was a good one and had prices been lower things might have been different. Colonel Wendelbacher has had no personal interest in the present summer season, save as the proprietor of the house, from which it was hired. HOWARD C. RIPLEY.

KANSAS CITY.

All previous records for attendance were easily smashed at Forest Park on the Fourth of July, and on the Sunday following the crowd was nearly as large. Although the various amusements were taxed to their limit and the park was full to overflowing, the best of order prevailed, which speaks well for the management in knowing how to handle the crowds. The Scenic Railway and Acrobata continue to be the most popular amusements, both running to capacity almost all the time. The vaudeville in the summer theatre is also very popular and the lesser attractions continue to be well patronized. As was expected, the liquor license was obtained on July 1, and the German Village is now in full operation. Innes and his band opened their second week at Electric Park 5 to large audiences, the Fourth of July crowd here was also one of the largest in the park's history. The band, which has always been very popular here, is scoring a decided hit and gaining many new admirers. The Natatorium is proving a very popular feature since warm weather has set in, and the Circle Swing, Loop the Loop, and other attractions continue to big business.

The Lester Longman Stock Co. closed its summer season at the Auditorium 4, after a very profitable engagement of three weeks. It was Mr. Longman's intention to play one more week, and David Garrick had been announced as the bill, but the extremely warm weather of the past week decided him to close earlier. Mr. Longman's dramatization of Elsie Ven-

ber, that was the final week's bill, was reviewed in my letter of last week, but I trust that a few words more in regard to it will not prove amiss. To say that the play, as a whole, was a bit better, and that for both public and press were almost unanimous in declaring it a success. There were a few slight changes made during the week, but they were of small moment and really unimportant. The production of almost unlimited possibilities, and to some strong emotional actress will offer wonderful opportunities. The story is one of absorbing interest, plainly and clearly told, and the entire entertainment is a masterpiece. Mr. Longman and his wife, Alice Treat Hunt, will leave this week for Minneapolis, where he will put on an all fresco production of As You Like It at one of the parks.

Woodward and Burgess have purchased Under Two Flags and will next season again star Jane Kennard in the play. The scenic effects are now being thoroughly rehearsed at the Willis Wood Theatre, and production is expected to be the original is promised. The production has been booked for the season. D. KEENE CAMPBELL.

MILWAUKEE.

That Riley Chamberlain is a great favorite with the Milwaukee audience is a well known fact. June 20 when an immense and very fashionable audience gathered at the Pabst Theatre to witness the delightful comedy, Brother Jo's Spectacles. The play is one well suited to the tastes of the Milwaukee audience, the character of Samuel Scroggins gave a most finished and enjoyable performance, contriving to supply a semblance of realism to situations that hardly approached possibilities. Mr. Chamberlain held the audience spell bound, and his efforts were rewarded by rounds of applause. Eugene Moore was given an ovation, and as Josiah Scroggins, the pessimist, showed great versatility by giving a carefully studied rendition of the character. Albert Brown was greeted with storms of applause, and in the small part of Job Scroggins, was delightful, as was also Gus Weinberg, as Charlie Scroggins. The entire Barrow Theatre party, admirably suited the part on Kate Purchase; she gave to the role the girlish charm that was delightful. Reginald Parry and Sydney Wilson, as the shoemakers, were excellent. George Lemming, as Mr. Purchase, was all that could be desired. A very small part that was finely acted was given by Mr. Jacobel in the character of Wags, the butler. Mabelle Craig and Edna Craig were also very good. The production of the beautiful stage setting which aroused great comment.

The Academy of Music responded in A Midsummer Night's Dream before a good house. Eugene Moore's performance was the signal for great applause, and it was some time before this popular actor could proceed with his lines. As Lysander he was excellent and scored a distinct success. Edith Evelyn was a beautiful and refreshing Gertrude. Gertrude Perry, a new member, scored a triumph as Helma. This actress is charming in her methods and is bound to become a favorite. Edith Evelyn and Gertrude Perry were especially delightful by giving a spirited performance of Puck. Handsome Albert Brown, always reliable, was fine as Demetrius. Others deserving mention as doing excellent work are: Lee Baker, Kate MacQuinn, Alice Roswell, Reginald Rasmus, Kate Woods Fiske, and Elsie Kaufner. Frances May Wallis, a local product, made her debut as the wisp nymph and created a favorable impression. The production was a most successful one, and the stage setting, by George Platt, was beautiful. Because She Loved Him 13.

The Boston Ideal Opera Co. disbanded here 4. ANGELA DE BONA.

PITTSBURG.

The Stock Opera Co. was seen in another odd and intrinsic opera, The Pirates of Penzance, at the Duquesne Garden 6-11 by large audiences. The most enjoyable part of the play was the singing of the large chorus, which, notwithstanding the fact that it still lacks uniformity and grace in its motions, possesses good vocal power. The scenery was bright and attractive, and the costumes, John J. Martin was acceptable as Richard, the pirate chief. He had a grotesque make up, and his voice was in good condition, as usual, and although his work was well done, it was not up to the standard of his previous work. He was in better form than the preceding week, his singing was clear, even and quite enjoyable. Jack Raffael has a good baritone voice, but it is wanting in strength. The singing of her producers is better. The part of Major-General Stanley was acceptable. William Collins made his first appearance with the co. this week, and although his small role of the Sergeant gave him little opportunity to show his worth, yet that little bit he did was sufficient for prediction that he will be one of the few popular members of this organization. Edith Balch is not up to the standard of her previous work, but her voice is very inflexible, and was painfully tried in singing the exacting cadences in the role of Mabel. Josephine Bartlett was satisfactory as Ruth. August 13-18.

The Bison was open 6-11, where a Yiddisher co. held forth. The opening play was The Lost Paradise, and the co. did some very good acting. The bill was changed several times during the week. It is interesting to see the demolishing of the old and large church on the site of the coming new theatre, the Star. The progress of raising this old structure looks rather slow, and the completion of the new set when the new playhouse will be ready for opening. Work is well under way in the moving forward of the Grand. This is a wonderful undertaking. The building is being erected on the site of the old moved toward Fifth Avenue some thirty feet. The contractor is under an ironclad agreement to have the work completed by Sept. 1, and expects to fulfill it. The second story is now being erected on the 3, and the attendance is large. A number of local merchants have booths displaying their wares, and various side-show attractions are in evidence. The Carnival will run until the 18. ALBERT S. L. HEWES.

INDIANAPOLIS.

When the band played the opening strain of "Way Down Upon the Swanee River" at Fair Bank 6 for the third number of Mabel Hudson's programme, the large crowd applauded. When she had completed the song the audience cheered and she was compelled to sing it again. Miss Hudson will win a more decided triumph this week than she did last week. The crowd 6 was much larger than any night last week, and she was not allowed to leave the stage until she had sung some thirty songs. Any singer that ever visited that park has been called upon to sing. Miss Hudson offered two other new songs on her programme in addition to "Swanee River." She sang "Sunny Africa," "Glad," "Band and three," and "Last week's favorites." Claude Cunningham, baritone, formerly with the Patti Concert Co., also scored a decided hit. He sang a classic selection, and his rendition of "The Song of the Desert" and "My Native Land," two of the strongest compositions in his extensive repertoire.

Mr. and Mrs. George Knox, of the Game Keeper Co., are spending a few weeks in the city with friends. GEORGE S. APPELGATE.

SEATTLE.

Almost the last, and certainly almost the best, was the stock at the Grand Opera House June 20-22, when E. H. Southern appeared in I If I Were King, and fashionable audiences that completely filled the house at each performance manifested the utmost appreciation of the excellence of play and players. The star scored immensely in his very interesting role of Francois Villon. Cecelia Loftus, as Katherine, was very well liked. Margaret Hillington was fine as the Abbess, and with George W. Wilson, as King Louis, gave admirable support to the star. The costumes, music and scenery were all of even excellence. The Augustin Daily Comedy Co. in A Runaway Girl and A Friendship 9-11. N. C. Goodwin in The Altar of Friendship 9-11.

The Seattle will reopen for four weeks 12 with the Pollard Lilliputian Opera Co. Their first bill will be The Belle of New York.

The Walter Sanford Co. gave a very good performance at East Lynde at the Third Avenue 28-4 and continued to draw its usual large audiences. Laura Wall was Lady Isabel, Ethel Earle the Barbara Hare, and both were very acceptable. Very good work was also done by William Desmond as Archibald Carlyle, Albert Homans as Sir Francis Levinson, and Mrs. Frank as Cornelia. For its last week the co. will play Not Guilty 11.

The Empire Gardens opened 20 with an audience that approximated 3,000. The vaudeville bill given was an excellent one, the best seen in this city for a while. The program was a very good one, and throughout the week there is scarce any doubt that the prize will be very much of a success. World and Kingston headed the bill of clever people. RODNEY D. WHITE.

MINNEAPOLIS.

The Ferris Stock Co. gave A Barbador's Honeycomb at the Lyceum Theatre 6-11, opening to the usual good audience and securing. The co. has never been seen to better advantage. Carl Smith Searle made the most of the role of Benjamin Barbador. Len M. Hensley was favor as Dr. Schwartz. Herbert Brown was handsomely cast as Alonzo Brown. Bert McCann was amusing as the detective, Ernest Fisher made a satisfactory Joe. Mable Cecil made a delightful Mariana. Grace Hayward wonderfully realized the part of The Foree. Laurence Allen was admirable as Aunt Minerva. Mable Gilbert and Eva Sargent contributed in no small part to the enjoyment of the performance as the twin sisters. The others were satisfactory. Turned 12-18.

Herbert Brown, of the Ferris Stock, and Lester Longman will present an all fresco performance of As You Like It 20-25 at Lake Harriet. Mr. Brown will appear as Touchstone, and Mr. Longman will play Orlando. Mrs. Alice Treat Hunt will appear as Rosalind. The remainder of the cast will be made up of professionals. Addison Madeira, formerly of the Castle Square Opera Co., will sing the incidental solos. Elsie Fay gave an excellent programme of impersonations and character sketches at Wesley M. E. Church 6 before a delighted audience, which was lavish in its demonstration of approval. The Foree-Sells Brothers' United Circus gave two high-class performances in large business 4. The Loop the Loop, Cycle Whirl, and Zouave drill were the features.

Herbert Brown, the light comedian of the Ferris Stock, secured his connection with the co. 11. F. C. CAMPBELL.

COLUMBUS.

Camille was the offering by the Olentangy Stock Co. 7-11. Meta Maynard enacted the title role, and her impersonation of the character was very impressive. The emotional side of the character was brought out with telling effect without at any time being marred by exaggeration or overacting. Lawrence Gratian, as Armand, made a very favorable impression. Virginia Howell, as Olympia, was decidedly successful. The minor roles were well taken, especial credit being due Frederick Power for capable stage management, and his delineation of Mon. Desval. The Empire Stock Co. in Capacity business greeted the Empire Stock Co. in Barbara Frietsche 6-11. To make mention of these worthy of commendation for capable work should require an enumeration of the entire cast, as the offering is a credit to itself, the author of the play and the Capitol of the Buckeye State.

The Executive Committee of the International Alliance of Theatrical Stage Employees of the United States and Canada went into session at the Great Southern Hotel 8. The meetings will continue during the remainder of the week preparatory to the assembling of the annual convention of the Alliance 13. The committee consists of the following officers: C. H. Bonn, St. Paul, president; William Sanders, Columbus, first vice-president; C. R. Randall, Buffalo, second vice-president; John F. Phillips, Philadelphia, third vice-president; Lee M. Hart, Chicago, secretary. The headquarters of the committee and the convention will be the Great Southern Hotel, and it is probable that the meeting will occupy the greater part of a week. W. W. FROESER.

ST. PAUL.

The Ferris Stock Co. at the Metropolitan Opera House have so far appeared to best advantage in comedy-drama and farce comedy, evidenced by the very creditable presentation of the rollicking farce-comedy, The Man from Mexico, with Dick Ferris as the Man, 5-11. A large and appreciative audience on the opening night thoroughly enjoyed the performance from curtain rise to the close, and applauded most heartily. Mr. Ferris, as Benjamin Fitzhugh, demonstrated his versatility and versatile ability in comedy roles. His facial expression and his changeable tone of voice was excellent, and his work evoked several curtain calls. Fred Montague, an old favorite with the theatregoers, appeared in the part of Colonel Roderick Malora. Mr. Montague, a very capable actor of good presence and excellent voice, brought out the humor of the piece in a masterly way. Charles C. Graham was very entertaining in the role of Von Fels Mismark Schmidt. His dialect was good and his acting very funny. Frederick Clarke handled the part of Warden Lowell in a very creditable manner. Mr. Clarke is always conscientious in his work. Mattie Choate, as Clementine Fitzhugh, contributed a very clever and artistic bit of acting. Lillian O'Neill, as Miranda, Fannie Granger as Sally Grace, and Emily Rho as Nettie Malora, sustained their roles commendably. Good work was also offered by George Rus Fiske, George Henry, and Harry Langdon. GEORGE COLGRAVE.

BUFFALO.

The Baldwin-McNeill Stock Co. is playing to large houses at the Tock Theatre this week, presenting in Missouri, William Farnum, as Jim Barnum, a refreshing and delightful, and a very good actor. Vernon, is excellent. Honors of the performance must be allotted to Blanche Seymour and A Bert Wesner. The most attraction is Cyrano de Bergerac.

Tommy's Tavern is being played by the Lyceum Stock Co., and large audiences have been in attendance at every performance. Dustin Farnum and Lansing Brown are in the leading roles and continue to win popularity. The Red Cross Nurse was the offering at the Academy 6-11 and proved a great drawing card. All of the favorites appear to advantage. Slaves of Russia 13.

It is with deep regret that I announce the death of Gustave F. Hall, once a noted opera singer. He passed away July 5. Mr. Hall has resided in Buffalo the past five years, and was his last vacation. Lawrence Carlton has signed with Edward C. White for next season.

Otto F. Andrie, who has appeared with Frank Mayn, Otto O'Neill, and Charles O'Neill, and last season as Rumpus Herman in The Prisoner of Zenda, has been engaged for Edwin Holt's co. in The Cardinal under the management of Stirling and Cornell.

PORTLAND, ORE.

The Baker Co. at the Baker Theatre June 20-4 won such a substantial success in Arabian Nights that the management has been slow to let it go. It was announced, George Allison, as Hummingbird, scored a positive hit, which was shared by Lillian Rhoads, as Rosa Colombier. William Bernard and Howard Russell were excellent as Aladdin and the Genie. Catherine Countess was captivating as Mrs. Hummingbird, while Mina Gleason was all that was undecidable as the mother-in-law. East Lynne will be the closing attraction.

Nat Goodwin came to the Marquam Grand 2-3, with The Altar of Friendship and When We Were Twenty-one. Every seat was practically taken on the opening night, and the second night was no less. Goodwin made a big personal hit, but the supporting co. was not up to expectations or the price paid for admission.

The Daily Theatre Co. open at the Marquam Grand 4 with The Runaway Girl.

The Baker Co. will reorganize 15 for a tour along the coast with The Christian as the only attraction. Catherine Countess will be featured in the principal role.

This city will be the "dog" on which Richard Josc will try his new minstrel venture this summer. JOHN E. LOGAN.

MONTREAL.

The Land of the Living is being presented by the Andre Stock Co. at the Francis 6-11 to good business, considering the extreme heat of the weather. It is full of exciting situations. Alphonsie Elher gives an excellent performance of Gerald Arkwright. Bertine Robinson shows to advantage as Meg. Grace Welby, a new comer, gave a capable performance of Mrs. Arkwright. T. Mor Bennet and Una Clayton did capital work in the comedy roles, and Francis Morey, as usual, won the hatred of the gods by his successful work as the villain. The Royal. The last of Mr. Elher's last week with the co. His absence will be regretted by the many friends he has made now and in the old days at Proctor's. After a few weeks' rest he will go to New York to commence rehearsals of the heavy role in Ben Hur.

Sumner Park has a good musical and vaudeville bill, otherwise things in the amusement line are very quiet. The Royal closed on Saturday, 4, and this week the Theatre National brings a successful season to an end with the presentation of two old favorites, La Mariyre and The Two Orphans. Monday, 13, a special performance for the benefit of the stage hands and actresses of the house will be given. Lea Pionner of Albanos being the play. W. A. TREMAYNE.

NEW ORLEANS.

The Olympia Opera Co. put on The Three Black Cloaks at the Athletic Park 5-11, and the big pavilion was crowded at every performance during the week. Eunice Clark Drake and Carl Hadyn, the new recruits to the co., repeated their success of the opening week and have stamped themselves as singers of more than ordinary merit. Mr. Edward Puchton, in the role of the Miller, did the comedy work in his usual effective manner, and Harry Lightwood, as the villain, was very effective. The orchestra and chorus were of the latter is to be commended for its trim like appearance. The evening concert, in the open, which

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NEWARK.
The Newark, the Empire, the Columbia, and Blaney's were dark 6-11.
Frank Richardson, a local stock favorite, is ill in St. Michael's Hospital with a complication of troubles. His numerous friends hope for a speedy recovery.
C. L. NELSON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—CASINO, PICKETT SPRINGS (Jack Wells, mgr.): Two Mock Married June 24-4; large audiences; very well pleased. Pan-American Minstrels 6-11.

ARKANSAS.

FINE BLUFF.—BELL PARK THEATRE (Charles Seward, mgr.): Jack C. Taylor and co. opened June 29 indefinitely to large house presenting Jonathan Judd, Jr., A Gay Deceiver, Galley Slave, and Dr. Jekyll and Mr. Hyde. On 4 the house was packed to suffocation, the piece being Dr. Jekyll and Mr. Hyde. Eleanor Franklin divided the honors with Mr. Taylor, having a very pleasing voice and appearance.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Taylor Stock co. June 29-4.—ITEM: Forrest Tempest, the educated horse, was the vaudeville feature.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Dark.—ITEM: Manager Head is away on a vacation and making arrangements for the coming season.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Dark June 29-5.—BURBANK THEATRE (Olivier Morosco, lessee): Notre Dame, as played by the Nell Morosco co. 28-4, proved highly successful and drew large houses. The Cherry Pickers 5-11. Around the World in Eight Days 12-18.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, mgr.): Lucas Stock co. June 22-27 in The Young Mrs. Winthrop. Nita's Ruler, and Vaudeville pleased fair houses.

OAKLAND.—MADISON THEATRE (Hall and Barton, lessees): Nat Goodwin in The Altar of Friendship June 30; performance greatly enjoyed; house well filled. Mordant-Humphrey co. 5-11.

FRENO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): A Runaway Girl closed season at the Barton June 29 to good business.

COLORADO.

COLORADO SPRINGS.—HAWTHORNE GARDENS (Robert Newcomb, mgr.): The Hiawatha Park Opera co. opened June 31, presenting The Mikado with good business. The Mikado 5-10.—ITEM: GRAND OPERA HOUSE (S. N. Nye, mgr.): Casino Comedie Opera co., which is now touring the principal places of the State, will return 13 to continue its summer engagement. In the meantime the theatre is being filled nightly by Laska, the hypnotist.

GEORGIA.

ATLANTA.—THE CASINO (Jack Wells, mgr.): Joseph Kilgour Stock co. in From Fro 6-8. Joseph Kilgour, Stanley Dorn, and Nora O'Brien deserve particular mention. A Turkish Tuxedo 13-18, with George Parsons and Isabel Cuyaher. ITEM: Coley Anderson is building new theatre and garden on old Lyceum Theatre spot. Will be modern in every respect. Vaudeville will be the bill.

Macon.—CRUMPS PARK PAVILION (Conquer and Brown, mgrs.): Crump's Park Stock June 29-4, largest business of season. Plays: Camille and Under Two Flags.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinner, mgr.): Dark.—RIVERSIDE PARK: Controversial, moving pictures and variety.

ILLINOIS.

GALENBURG.—AUDITORIUM (F. E. Berquist, mgr.): Dark.—ITEM: Season will open late in August and is heavily booked.

IOWA.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jones, mgr.): Dark June 29-4.—GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Dark 29-4.—ITEM: Ottumwa Merchants' Industrial Carnival 29-4 proved a great success. Patterson and Broadway's Carnival co. furnished the attractions and their business was satisfactory.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Edwards, mgr.): Dark.—ITEM: Manager Edwards has taken the management of the new athletic park, which was opened 5.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Dark.—COATES OPERA HOUSE (Frank W. Coates, mgr.): Dark.—ITEM: STOUT AUDITORIUM (M. C. A. mgrs.): Dark.—ITEM: Jasbour's Circus and Carnival Aug 10-16.

KANSAS.

TOPEKA.—CRAWFORD AND GRAND OPERA HOUSES (Crawford and Kane, mgrs.): Both houses dark June 28-4.

WICHITA.—CRAWFORD THEATRE (E. I. Martling, mgr.): Mose Johnson, song recital, 14.—TOLER AUDITORIUM (H. G. Toler, mgr.): Lyceum Stock co. 6-11.—ITEM: Innes' Band at Payne's Zoological garden and Sanford's Band in the municipal parks are giving good programmes semi-weekly.

KENTUCKY.

CLYFFESIDE PARK.—CASINO: Tri-State Chautauqua still the attraction.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cabin and Grant, mgrs.): Durban Edwards Stock co. in My Friend from India 6-11; usual good business. The Sporting Duchess 13-18.—PEAK'S ISLAND, GEM THEATRE (C. W. W. mgr.): Lord Chumley week 6-11 is drawing big houses. The Burglar 13-18.—CAPE COTTAGE PARK, McCLAM'S THEATRE (Charles McCallum, mgr.): More Than Queen 6-11; excellent production to large attendance. The Great Diamond Robbery 13-18.—ITEMS: Carrie Clarke Ward, of last season's Gem Stock co., has been signed to play balance of season.—Lisle Leigh, lead at McCallum's Theatre, held a stage recital after matinee 23, which was largely attended. She was assisted by Helen Robertson, the retiring lead.

OLDTOWN.—CITY HALL (Ois Woodman, mgr.): A Hot Time 8 canceled. Peck's Bad Boy 25. Bennett-Moulton co. 27-28.—ITEMS: James P. Forrest, of this city, left for the summer, for the Summer at Westwood Park in Dedham, Mass., for the Summer, at the close of which he will join Thomas F. Shea's co. as business representative.

BATH.—MERRY MEETING PARK, BRUNSWICK, ME.: New York Comedy co. 6-11 pleased good crowds. Includes Mario and Aldo, Smith and Kessner, Sam D. Drane, M. Sorrett, and McIntyre and Rice. The Diving Horse are retained for another week.

MASSACHUSETTS.

NORTH ADAMS.—VALLEY PARK THEATRE (W. P. Meade, mgr.): Hanson and Field's Minstrels 6-11; large business.—ITEMS: Gentry's Dog Show is booked for 18.—Frank Rosely, orchestra leader, has joined the Bennett-Moulton co. He recently closed with the Harcourt Comedy co. Frank Quinn, a North Adams boy, has joined the Cole Younger and Jesse James Wild West. He was recently discharged after serving in the United States cavalry.

PITTSFIELD.—BERKSHIRE PARK THEATRE (P. J. Casey, mgr.): Murphy's Comedians 6-11; fair business and attraction.—ITEM: Manager Gately, after a two weeks' experiment with Summer attractions at the Berkshires of Music, found it impossible to draw paying audiences during the heated term, and as a result closed the indefinite engagement of the Howard Stock co. 4. The new seats, scenery, and other furnishings are expected the coming week, and the house will be thoroughly overhauled preparatory to opening the 1903-1904 season about Sept. 1.

WORCESTER.—THEATRE (Felix R. Wondel, lessee): New York Players 6-11 closed a bit before crowded houses in A Night of Tribes 13-18.—ITEMS: The hot weather has in no way affected the big business of this very popular co.—James O'Neill was in town Monday evening, 6, as the guest of the Players. He attended the performance of A Night of Tribes.

PITTSBURGH.—WHALON PARK THEATRE (Tom Whyte, mgr.): The Isle of Champagne June 29-4. Tom Whyte made his first appearance of the season in the part of King Pommery Second and received a most cordial greeting, production fine and business good. The Brigands 6-11.

MICHIGAN.

ALPENA.—MALTZ OPERA HOUSE (Stock and Benson, mgrs.): Hunt Stock co. June 29-4. Plays: Maud Miller, For a Million, King's Evidence, Monte

Cristo, Rip Van Winkle, Flies in the Web, June 30, Myrtle Fern, The Van of Virginia, and Cavendish, good co. to packed house. Kittle Fitzgibbon in leading role and Marie Fitzgibbon in specialties deserve especial mention. The Horrors, 8, in vaudeville and refined specialties; fair performance.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Kennedy Players June 28-5 in Jack, Beyond Parison, Midnight Express, Two Jolly Tramps, The Wind, Walkie, Grit, the Newswoman, Back from the Dead, and Ten Nights in a Bar Room. To very good business; co. very good. Davis Concert co. 8, Du Barry 16.

MAQUETTE.—OPERA HOUSE (A. F. Koopke, mgr.): Gaskill Stock co. (return) 2-4 in An American Heiress, A Night Out, and Jesse James. Large houses. Anne Sutherland in Du Barry 7. Alfred Davies Concert co. 10. Northwestern Opera co. 17. Boston Ideal Opera co. 23.

CADILLAC.—THE CADILLAC (G. E. Russell, mgr.): Frohman Comedy co. opened 6 and have played to big business; excellent co., headed by Willard Mack and Maud Leone. Plays: Man of Mystery, A True Kentshian, Seeding the Wind, York State Folks, Madame Satan, and James Bors in Missouri.

LANSING.—ITEM: Fred G. Williams, manager of Baird's Opera House, will leave Lansing 9 for New York and the East. He expects to spend several days in New York, looking his attractions for next season.

COLDWATER.—THRIBS OPERA HOUSE (John T. Jackson, mgr.): House is now in the hands of workmen undergoing complete renovation. Reginald Prince Opera co. 20-25. Billy Kennedy's Minstrels 28. Chandler-Sturgeon Stock co. Aug. 10-13.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Annie Sutherland in Du Barry 1; good business. The Davies Concert co. 11; small but well pleased audience; superior co. House dark balance of month.

TRAVERSE CITY.—STERNBERG'S GRAND OPERA HOUSE (Julius Sternberg, mgr.): Dark June 27-5.—CITY HOUSE (William Morrell, mgr.): Dark June 30-7.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Post Theatre Stock co. 3, 4, in Hazel Kirke and Oliver Twist played very good houses.

MINNESOTA.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Harry Keck's Dramatic co. 9-11 in Swamp Angels.

MISSOURI.

SPRINGFIELD.—DOLING'S PARK THEATRE (James N. Drew, mgr.): Drew Stock co. will repeat Comrades 10, by special request; business past week good and performance excellent. Co. will end its engagement here 19.—ITEM: Charles Lamb will take charge of the theatre here and will engage new members to fill the vacancies caused by resignations of some of the old.

MEAD.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Season nearly all booked. Preliminary season will open 17 with the Alabama Jubilee Singers. Breckenridge Stock co. 27-1. Elbery's Royal Italian Comedy co. 10-15. Chinese Honeycomb will open Sept. 2 with Under Southern Skies.

MONTANA.

HELENA.—THEATRE (F. W. Agatz, mgr.): Sutton's Stock co. June 29-1 to fair houses. E. H. Southern in If I Were King 8.

NEBRASKA.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Wiedemann's Comedy co. June 29-4, presenting Down in Egypt. At the Stroke of Ten, in Oregon, The Old Curiosity Shop, The Steam Laundry, and Charley's Aunt to good business.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK (Walter Phillips, mgr.): Olympia Novelty co. 6-11.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Dockstader's Minstrels 6-11; good attraction with a Chinese Honeycomb. The 12-25. Miss Bob White, The Silver Slipper, Jefferson de Angella in The Treador, and The Girl from Dixie are underlined.—YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): The Miller and Kaufman Players in Tolstoy's Resurrection 13-18.—YOUNG'S PIER MARINE BALL: Juvenile Opera.—YOUNG'S PIER ARENA: Bostock's Wild Animals—Indefinite.

NEW YORK.

ELMIRA.—ROCK'S GLEN THEATRE (Herbert Salinger, mgr.): Elmira Opera co. scored an emphatic hit 6-11 in The Merry War, the tuneful opera being one of the most popular offered thus far. The surprise of the production was the excellent work done by Odelia, chorists, as Alexander, Her introduction was decidedly clever. Herbert Salinger made an artistic Sebastiani, and Carolyn Lewis Lum a captivating Violetta. Comedy was supplied by Harry R. Hanson and Helen Salinger. A. Wallerstedt, Lionel Hogarth, Charles Hoskins, and Letta Cannon were also seen to advantage. Interpolated songs by Miss Bordeaux, Miss Lum, and Mr. Wallerstedt added greatly to the enjoyment of the production. The Benjamin Girl 13-18.—LYCEUM THEATRE (M. Reis, mgr.): Dark.—AUDITORIUM (E. H. Colburn, mgr.): Dark.—ITEMS: Harry R. Hanson and Helen Salinger retired from the Manhattan Opera co. 11 to commence rehearsals with Ezra Kendall in The Vinegar Buyer. Their work while at Rorick's has been of the highest order, and there is much regret at their departure. They will be replaced by Frank Woolley and Tilly Salinger. W. Krackwiler, of Elmira, formerly well known in managerial circles and until recently the editor of the "Milwaukee Sentinel," has retired from that position.

NEW YORK.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Lord and Lady Alcy was revived by the Kingston-Courtenay co. 2-4 and it was fully as great a success as last season. An American Citizen 6-8 proved a drawing card. The Wanderer, The Duke of Burgundy, HARMAN'S BLEEKER HALL (H. R. Jacobs, mgr.): Held by the Enemy 2-4 by the Snow co. did a good business and the performance was creditable. Du Barry 6-11. In spite of the outside heat the attendance was very large and the temperature inside the hall is made cool and refreshing by means of electricity. May Blossoms and Oliver Twist 13-18.—PROCTOR'S (F. F. Proctor, mgr.): The Proctor Stock co. opened 6-11 with a play by approaching a triple bill of one-act plays, all of which are written by Albanians. A Successful Scoop is by Joseph A. Lawson. My Neighbor's Window, by John Gay, and A Pair of Trunks by James Thompson. The houses were large and the performance pleasing.

ROCHESTER.—NATIONAL THEATRE (Frederick R. Luescher, mgr.): Captain Swift, as presented by the stock co. since its attendance. David M. Hardford and Mattie Earle carried off the honors. This closed the engagement of this organization and they leave our city with the best wishes of our amusement-lovers. The houses will remain dark, until Aug. 31, when it will reopen the regular Fall and Winter season.—BAKER THEATRE (John E. Boyle, mgr.): The Owen Davis Stock co. appeared in The Stowaway 6-11 to draw houses. The co. did exceedingly well, while Mr. Davis outdid himself in effectively staging of the play. The Black Eagle 13-18.—COOK OPERA HOUSE (W. B. McCullum, mgr.): Business very good 6-11 with the stock co. in The Little Minister. Faust 13-18.—LYCEUM THEATRE (M. E. Wolf, mgr.): A Night Off by the stock co. attracted very good audiences 6-11. The Man from Mexico 13-18.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, mgr.): Paul Jones was sung in a spirited manner by the Valley Opera co. 6-11 to large audiences. The Bohemian Girl 13-18.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): The stock co. continues to draw large houses. Woman Against Woman was the attraction 6-11, and was well done. Under Two Flags 13-18.—ITEMS: Al Lamar, of Lamar & Gabriel, is spending a few days at his country home. The team goes to the Little Minister. Faust 13-18.—ITEM: Will Danforth has gone to the Thousand Islands for the summer. James F. Gilroy, of The Beau and the Brette, is home. Roy Atwell is at Round Bay. The Thousand Islands.—The Welling management announces that the season at that house will open early in August with Low Dockstader's Minstrels.

SCHENECTADY.—VAN CUREN OPERA HOUSE (Charles H. Benedict, mgr.): Dark.—ITEMS: While Manager Benedict is automobiling through the country Treasurer Charles G. McDonald, of the Van Curen, is attending an agricultural and circus advertising, which Mr. Benedict has contracts for. Al G. Field was the guest of Harry J. Chapman 4. The well-known minstrel was with an Ohio party on their way to the Schenectady convention at Saratoga.

ATHA.—MAJESTIC THEATRE (E. D. Eldridge, mgr.): Majestic Stock co. 6-11 in Carmen and The Banker's Daughter. Margaret Pitt, as Carmen, gave entire satisfaction. Carmen (Clayton) and the red and white cast, large houses are the rule.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Shetlock Sisters, mgrs.): The Real Widow

Brown & S. In honor of the Shriners, but on account of the illuminated Shriners parade 6 there was no performance, and owing to the extreme heat and small attendance no curtain was rung up 9. Jennie Small Comedy co. 20-25. Hot, Hot, Hot Aug. 10. Son of Rest 11, 12.—CONVENTION HALL (A. F. Knapp, mgr.): Low Dockstader's Minstrels Aug. 6.—ITEMS: Victor Herbert's Orchestra began their concert season at the Hotel Bristol 8.—Boswell's American or Band of Providence, R. I., has been engaged by Manager W. Irving Davis for the Congress Hall plaza concerts. Bowen R. Church will be the director.

FRESHKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Dockstader's Minstrels 20; special engagement.—ELECTRIC PARK (James F. Lynch, mgr.): The open air vaudeville stage at this resort was destroyed by fire 8. Actors and actresses lost a large portion of their costumes. Stage will be reconstructed at once. Performances will be continued on a temporary stage. Entire receipts for one night to go to the actors and actresses who lost their costumes. Fire said to have been of incendiary origin. Week's bill includes La Velle and Grant, Needham and Wood, Hissett and Wilson, Adams and Lovett, Miss Wood, and Julia Holman.—SHADY LAKE PARK (E. E. Hirsch, mgr.): Thrown open to the public 4. Among the attractions at this resort will be an open air theatre for vaudeville performances.

JAMESTOWN.—CELESTON THEATRE (Julie Demme, mgr.): The Grand Opera House co. 13-18.—FENN'S YAN VATES LYCEUM (H. E. Bell, mgr.): The Brownies (local) 8; light business.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, mgr.): Season will open Sept. 3 with Comedy Actors Sawyer. The House of the Rising Sun (Trafford and Sawyer, mgrs.): A Homecoming Heart 11. Allan Villar and Pearl Lewis 20-1.

OWEGO.—WILSON OPERA HOUSE: Diger-Cornell co. 6-11; best repertoire co. at Owego this season; excellent specialties.

OHIO.

LORAIN.—ITEMS: A Street Fair and Carnival is to be held here Aug. 3-8. The Hatch-Adams Carnival co. will furnish the midway attractions. Every Saturday there is paid out here to the working people over \$200,000. For this reason a season or more of carnival co. put up a battle royal to get the date. The Hatch-Adams people engaged Doc. Waddell to look after this interest.

MANSFIELD.—LAKE PARK CASINO (E. R. Endly, mgr.): Wilbur Mack co. June 29-4 to large business, presenting A Midnight Crime, Kathleen MacIntyre, and A Wife's Peril. Barlow's Minstrels 13-18.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): Reutroff's Stock co. 2-4 in A True American Girl; well received and gave satisfaction; business good. Moths of Society 6-8 was repeated by request; good business and performance excellent.

KENT.—ELECTRIC PARK THEATRE (J. Buchtel, mgr.): Johnson Brown Stock co. 13-18.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Amaden Opera co. 6-11 demonstrated its vocal strength by singing pleasing performance of Martha, a large house. The cast was as follows: Lady Harriet, Etta Stetson; Nancy, Hand Davenport; Lord Tristan, Claude Amaden; Plunkett, Frank D. Nelson; Lionel, James P. Abbott; Sheriff, Jack Leary; George, Thomas; Edna, Etta Stetson sang "The Last Rose of Summer" charmingly. The Mikado 13-18.—ITEMS: Chris Burger's Fourth Regiment Band gave a concert at Rocky Springs Park Theatre 9 in the afternoon to an immense audience.

DE BOIS.—SUMMER THEATRE (Walter H. Stull, director): The Siege of Lucknow 6-11; very satisfactory. For Her Honor's Sake 9-11.—ITEM: Manager Way, of the Avenue, is taking his vacation in the mountains near Lock Haven, Pa.

NEW CASTLE.—CASCADE PARK THEATRE: Union Square Opera co. 2-4 in Billie Taylor, 6-8 Fra Diavolo; pleasing performances; big business. H. M. S. Pinafire 16-18.

WILLIAMSPORT.—VALLAMONT PAVILION (N. Ansell, mgr.): Vallamont Stock co. 6-11 in Fight for Honor and The Insurance to large business and enthusiastic audiences.

SCRANTON.—DIXIE'S (Henry F. Dixie, mgr.): La Mascotte 6-11; good business; excellent performance.

COLUMBIA.—ITEMS: Charles McClain, of this city, left 9 for Mansfield, O., to join the Wade and Ward's Minstrels.

RHODE ISLAND.

PAWTUCKET.—SHEEDY'S THEATRE (George O'Connell, mgr.): Buffington Stock co. 6-11 in Jim Western, in capacity. Honors were divided between Archer and Neuman. Arner received his usual applause as Navarro. Walter Hill, Jess Sanford, and Joe Williams deserve mention, also John Kender, as Mary Lawton. Miss Howell, as Navarro's sister, Miss Seymour made a hit as a baseball crank. Specialties by Beatrice Gambles and Billy Hines. Theكتورون 13-18.—ITEM: Edward Archer, the leading man of Buffington Stock co., has been engaged as leading support to Willis Granger in A Gentleman of France, which will open in New York about the middle of August.

TEXAS.

FORT WORTH.—WHEAT ROOF GARDEN (J. T. Wheat, prop.): Curtis Comedy co. June 29-4 presented Hazel Kirke and A Kentucky Girl to fair audiences; both plays were well presented. Miss Dale, as Harry, and Harry Lee, as the Dunston, were worthy of special mention. Al Holt and Hugh Morrison furnished the specialties between the acts.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. A. Brady, mgr.): George T. Scott co. June 29-5 presented Larry Crockett and Bonbons to fair attendance; specialties good; continue indefinitely.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark.—GRAND THEATRE: Dark.—SALT PALACE THEATRE (J. Myers, mgr.): Conning, the magician, 1-3. The stock co. to be packed in the ACT OF ILLUSIONS, SALT PALACE GROUNDS (Charles Maden, mgr.): Frank Maltre in Illusions and black art, Dillon in plastic poses, and the colored vitascope; good houses, gradually improving.

SALE.—SALER'S (A. G. Saler, mgr.): In the Little Theatre Kelly's Vaudeville co. have done satisfactory business, giving good satisfaction.—ITEMS: The Little Christopher co. at the Salt Palace came to a sad end. There being some disagreement regarding the handling of funds, F. H. Stephens or Stevenson, folded his tent and taking the musical scores with him left for unknown parts on Sunday 28. The co. were all dressed and made up, the orchestra assembled, and the house well filled on Monday evening, when it was discovered that the music and the stock or comedian were not sent. Manager Kelly, who had anticipated the cost of money, is said to be out to the tune of about \$1,100, and all bills are paid.

VERMONT.

RUTLAND.—PARK SUMMER THEATRE (P. V. Danahy, mgr.): Maud Hillman co. 6-13 in Duchess of Burgundy, King of the Cats, and The House of Mystery 13, 14. Maud Hillman co. 15-18.

WOODSTOCK.—MUSIC HALL: Crescent Stock co. June 29-4 (under canvas) drew immense crowds and greatly pleased.

BELOW'S FALLS.—BARKER'S PARK: Maurice Room co. in Muldoon's Picnic 19-23.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Pauline 20-25.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Dark.—HARBOUR THEATRE (Italo Leath, mgr.): Harrison-Adams co. 6-11, presenting Captain Rackett and The Arabian Nights; performances and houses only fair. Undecided 13-18.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Harrison-Adams co. 2 in Last Paradise to good business; audience pleased.

WASHINGTON.

TACOMA.—THEATRE (Calvin Helitz, mgr.): If I Were King June 29, with E. H. Sothorn; one of the largest houses of the season; applause liberal; play well staged.—LYCEUM (Dean B. Worley, mgr.): Shields' Vaudeville 22-29 to increasing business, because of good attractions.

WEST VIRGINIA.

CLARKSBURG.—Robbins Comedy co. (under canvas) June 29-4. Plays: Nurgert Neil, Lynwood, and Widow McGiltry; fair crowds and good business. The Casino built on the Union Land Park will open 13 with seating capacity of 1,000. Carroll Comedy co. will open the place for an indefinite time, the opening

bill being Noble, Cecil R. Highland, of this city, will have the management.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Dark.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. P. Williams, mgr.): Jack Boeflin's co. 5 played The March King to a crowded house.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Winger's co. 20-25. Murray and Mack 4 canceled.

PORTAGE.—OPERA HOUSE (A. H. Campbell, mgr.): A Night Off 4 (local); large house; good satisfaction.

WYOMING.

LARAMIE.—NEW GRAND: Weideman co. 13-18, under the management of H. R. Root.—ITEMS: Root's New Opera House will be open Sept. 1. Edith Gram is visiting her father, Hon. Otto Gram, of this city.

CANADA.

WINNIPEG, MAN.—THEATRE (P. Walker, mgr.): Melbourne McDowell June 29-4 in La Tosca, Resurrection, and Federa, assisted by Florence Stone; creditable productions. Wilbur Opera co. 6-Indefinite.

RIVER PARK.—THEATRE (H. P. Hammeton, mgr.): Noble Stock co. June 29-4 in The Two Orphans and The Gold King; large crowds.—ITEM: Harold Nelson has gone to Chicago to secure scenery and costumes for next season under Manager Walker.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): May Nannay co. in The Diplomat and Too Much Johnson June 30-4; good business and performances. Face to Face, a new four-act society melodrama by Mrs. C. A. Doremus and M. T. Stone, was presented for the first time on any stage by the above co. 6. Toll Gate Inn 9-11. A Jolly American Tramp 13-15. Peck's Bad Boy 16-18. William Owen co. 20-22. Aug. 1. Kate Claxton 2-5. Old Jed Frosty 6-8.

BRANTFORD, ONT.—SUMMER THEATRE: AGRICULTURAL PARK (F. C. Johnson, mgr.): Princess Dramatic co. June 29-4 in Castle Spectre and A Race for a Million; good audiences; fair performance.—GRAND VALLEY THEATRE (Frank De Haven, mgr.): Too Rich to Marry 20-1. A Village Postmaster 2-4; business and performance fair.

QUEBEC.—JACQUES CARTIER HALL (L. Berton, mgr.): William Owen co. closed a two weeks' engagement 4; business fair.—TIVOLI GARDENS: Will open 13 with the Robinson Opera co.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalf, mgr.): A Jolly American Tramp June 21. S. R. O. James Smith and the orchestra the only redeeming features. Kate Claxton 5-11.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Triomphe de la Croix (French) 8, 9; good attendance; excellent performances.

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THE FOREIGN STAGE

LONDON.

Gawain's Entertaining Gossip of the English Theatre World.

(Special Correspondence of The Mirror.)

LONDON, July 4.

Ere I begin my weekly scrawl I beg respectfully to say that, heartily, I wish you all a happy Independence Day!

The French drama has continued to be extensively represented on the English stage, Sarah Bernhardt, Meline, and Jane Harding having stayed on at the Adelphi, the Garrick, and the Coronet respectively. A few nights ago, however, La Harding was succeeded by the Paris Gymnase company, who presented for the first time in England Pierre Wolff's three-act play, *Le Secret de Polichinelle*, which was some time ago secured for England by Managers Harrison and Maude, of the Haymarket, but afterward transferred by them to the many-theatred manager Frank Curzon, who, as it fell out, had really had a prior offer of the play. La Bernhardt also presented a novelty this week—namely, Emile Bergerat's *Pius Que Reine*, in which La Sarah had never yet appeared, even in La Belle France.

Pius Que Reine is but another of the long array of dramas which have been written both in France and in the sometime "perfidious Albion" around the late Great Napoleon.

M. Bergerat has prepared a somewhat thin, not to say attenuated, play, much upon the lines of poor Robert Buchanan's long touring drama, *A Royal Divorce*, but not by any means so powerful. *Pius Que Reine* simply retells the story of the arrangements to divorce Josephine from Napoleon, then in his artillery-general stage but having imperial views.

There is one big scene for Sarah, who plays Josephine, the character originated in Paris by Jane Harding. This scene is where she "carries on" because Nap has bedded his bedchamber against her. *Voilà tout!* Sarah was in fine form, and so was M. de Max as Bonaparte. The rest of the excellent company did not have much chance.

Le Secret de Polichinelle proved to be a pretty piece, though also not overburdened with strong situations. It shows how a middle-aged but still loving married couple who are both anxious that their children should marry a certain highly eligible dandy, separately discover that the said son has contracted a liaison with a certain girl, by whom he has a son four years old.

Both popper and mommer strive all they know to keep each other from discovering the liaison, of which, of course, everybody knows, hence the title of the play.

Many dainty and even pathetic scenes ensue before the tangle is straightened out. The father, a beautifully drawn Dickensian kind of character, was splendidly played by M. Huguenot, Madame Marie Laurie was sweet as the mother, and Madame Suzanne Demay charming as the son's much loved "fame."

We have had four English-made plays this week, three new and one very old. The first was a very startling blood-and-thunder melodrama entitled *By Sheer Pluck*. The pluck in question was displayed principally by a young coast guard against a smuggling demon known as the Jersey Devil. Several exciting adventures and "alarums and excursions" grew out of this direful antagonism, and their exploitation by a clever and all but unknown provincial company was highly appreciated by the patrons of that old transportation playhouse, the Surrey, in the Blackfriars Road.

English play number two made its appearance on Tuesday at the first of three special matinees at the long-closed Avenue. This was another adaptation of the often adapted "Lorna Doone," and was by that dainty and delightful actress, Annie Hughes, and very cleverly had she done her adapting, when one comes to consider the great difficulty in dramatizing so long and so strong a romance.

One of the chief features of the newest Lorna Doone play was that Hayden Coffin, who has hitherto for nearly twenty years played only the heroes in musical comedies, enacted the character of the burly yeoman, John Ridd. And very well he did it, too—throwing in, of course, a song or two. The handsome Lillian Edes was a charming, if somewhat too "sensual" Lorna, and Annie Hughes was a delightful Gwenny Carfax.

British play number three was a smart if somewhat conventional farcical comedy written by journalist playwright, W. Sapte, Jr., and entitled *The Crammers*; or, *A Short Vacation*. It was tried at a Strand Theatre matinee on Thursday, when it proved unlike most farcical comedies in that its interest increased with each act instead of decreasing as the curtain falls.

British play number four was the old play of the group, John Milton's masque called *Comus*. It was played—and delightfully played—by the new Mermaid Society's players in the beautiful Botanic Gardens on Wednesday night, nature kindly providing the stage and scenery and even a very useful real lake.

Beerbohm Tree has this week been summoned by the Crown—that is, by one of the Crown's departments called the Woods and Forests, for having displayed an electric signboard outside His Majesty's Theatre. Tree, you see, had to put this up without asking the Woods and Forests' august permission, and the fact that the signboard was also a shelter from the rain did not prevent the judge from condemning Tree in costs, the legal luminary pointing out that, after all, a theatre was but a sort of shop.

Our Beerbohm, however, has some consolation in the fact that the King, after whom his fine playhouse is named, has "commanded" him to cross to Dublin to give a performance during the forthcoming Royal visit to Erin's Isle.

The wedding of Novelist Anthony Hope (*see Hawkins*), to the sweet American damsel, Elizabeth Sheldon, sister of sweet Suzanne, formed a pretty sight on Wednesday at the ancient church, St. Bride's in Fleet Street. Anthony's popper, who is vicar of this fine old place of worship, performed the ceremony. The leading bridesmaid was your charming citizeness Ethel Barrymore, who is visiting all the great and distinguished folk among what is called the upper thousands. Among the guests and present-givers were Sir Henry Irving, Marie Tempest and her husband, Cosmo Gordon Lennox, Sir Squire Bancroft, Julie Opp, Mr. and Mrs. George Alexander, Mr. and Mrs. J. K. Jerome, Thomas Hardy, Mr. and Mrs. Henry Arthur Jones, Mr. and Mrs. J. M. Barrie, Mr. and Mrs. Dion Boucicault, Bram Stoker, Mr. and Mrs. Beerbohm Tree, Mr. and Mrs. H. V. Esmond, and Mr. and Mrs. Martin Harvey.

Quite a swagman matinee with the Princess of Wales as chief kind friend in front, was given at the Comedy on Monday in aid of the Children's Happy Evenings Association. Several other princesses were present in gorgeous gowns, and several peers' daughters sold programmes. Miss Granier came along to play *Lotte*.

I am informed that that romance-writer, Marie Corelli, is about to sue certain Carnegie Strathford-on-Avonians for alleged libel in their denunciations of the would-be Tree Library builders in Shakespeare's birth street. Last Sunday there arose an extreme Corelli-worshiper in our midst. This was no other than that strange but doubtless sincere priest known as Father Ignatius, who, after having in effect declared that no modern society woman or girl was morally or religiously worth two pennyworth of cold gin, asserted that there was only one book that was converting society women to Christianity, and that was Marie's novel, "The Sorrows of Satin."

Marie Tempest has arranged to take the Avenue on her return from her American tour, by which time Manager Frank Curzon will, he tells me, have thoroughly reconstructed that sometime unfortunate playhouse.

Marie will, I doubt not, bring luck to it, for she is something of a mascot. It is a theatre that ought to do well, for it has a splendid position on the Thames Embankment, a few yards from all the principal hotels, especially those

where Americans most do congregate. Marie will start at the Avenue with your Paul Kester's romantic drama, *When Knighthood Was in Flower*.

Manager William Greet has just surrendered his twenty-one years' lease of the Savoy Theatre back to Mrs. L'O'Fly Carte, who after she has carried out the eight thousand pounds worth of County Council alterations and repairs, will sublet it. In the meantime the historic Savoy company of players are still ruled by Greet, who will anon bring them to the Adelphi; that is, after the forthcoming Dickens drama season there, which starts on the August Bank Holiday with a new adaptation of *David Copperfield*, to be entitled *Uncle Dan's*. Charles Cartwright is to play Old Peppercorn; Frank Cooper, Ham, and Madge Lessing, Little Em'ly.

When Lewis Waller ends his *Monsieur Beaucaire* season at the Comedy, the aforesaid Frank Curzon will happily produce there the English version of *Le Secret de Polichinelle* which I have described above. In the meantime he will produce a new comedy written by Citizen Hugh Norton, and entitled *Glimmering Gloria*, at Wyndham's when Sir Charles goes a holiday-making.

Mrs. Pat Campbell talks of presently following that joyless play, *The Joy of Living*, at the New Theatre, with a revival of Pinero's greatest play, meaning of course *The Second Mrs. Tanqueray*. Her and Martin Harvey's season at this house was only booked for three weeks.

Next Thursday afternoon at the Haymarket there will be played in aid of an East End House of Shelter a new comedy written by the Hon. Alexander Yorke and Russell Vaux, entitled *Love Me, Love My Dog*. Next Monday week Arthur Bourchier and his wife, Violet Vanbrugh, will return to the Garrick in a revival of *The Bishop's Move*, pending the production of *Haddon Chambers* new play at present called *A Golden Silence*.

Next week at Henley Regatta, the biggest river fête of the year, Managers Arthur Collins and George Edwards will run a *Café Chantant* in aid of the Union Jack Club. As Henley is always crowded with actors and actresses there will be plenty of available talent. E. S. Willard has engaged Constance Collier to be his leading lady when he opens in August at the St. James' with *The Cardinal*.

Edith Elands, wife of Austin Brereton, after touring for sixty-five weeks as the name character in *The Worst Woman in London*, has been re-engaged by Managers Walter and Frederick Melville to go a touring for forty-five weeks with that other Melvillean melodrama, *Her Second Time on Earth*.

Tom B. Davis has extended his lease of the Lyric by six additional years.

The morning news of poor Dan Leno is, I regret to say, very disheartening. Little Dan will be much missed from the annual Music Hall Spectacular, which will take place at Herne Hill next Tuesday in aid of the Music Hall Benevolent Fund. There will be 2500 in prizes.

Beerbohm Tree, undismayed by the above-mentioned verdict concerning his signboard, is now diligently preparing his long-promised gorgeous revival of *King Richard the Second*.

And now to prepare to see the last night of the *Old Gaiety*, which will this evening pass away forever. Yours truly was present on the Gaiety's first-night five and thirty years ago. So of course he must turn up to-night for the grand and yet sorrowful affair.

LONDON NOTES.

Signs are not wanting to show that the season in London is nearing its end. The Gaiety closed on July 4; on July 25 Mrs. Gorrings' *Necklace at Wexham*, and Old Heidelberg at St. James' will both close.

Dante, at Drury Lane, though still playing to full houses, and fully booked up, will terminate its run on July 31, and it is understood that Cousin Kate will finish its present run at the Haymarket about the same date. Most of the musical plays are doing splendid business and will continue through the summer. The School Girl at the Prince of Wales is doing especially well, and the house is full each evening before the curtain rises; and business is equally good at the Shaftesbury, where in Dahomey pleases everyone.

Pinero's *plu*. The Squire, was given at a matinee at the Garrick on July 3. Kate Rorke, Ben Webster, R. S. Boleyn, and Gilbert Hare played in this piece, with which Kate Rorke some time ago toured the provinces.

Calvé duly made her re-appearance at Covent Garden last week, when she once more delighted her audience with her famous impersonation of Carmen.

When Lewis Waller takes over the Imperial in November it is said he will produce the version of *Ruy Blas* which John Davidson has prepared for him, as was announced in *The Referee* nearly a year ago. Ruy Blas will be sent to the present generation of playgoers, as it has been sent in London for quite thirty years. After the celebrated Fichter made this character his own, the only production I can trace is the version by poor Will Terriss, which was produced at the Crystal Palace in 1879, and in which he appeared together with Robert and Bella Pateman. Of course, it has been done in French by Sarah Bernhardt, and Fred Leslie and Nellie Farren played in a burlesque of this name; but the play will be quite fresh to all but very old playgoers.

Appropos of the production of *The Admirable Crichton* by Charles Frohman's company at the Renaissance Theatre, Paris, it may be said that the visit of English companies to Paris are rare, the most notable of former instances being the visit of Macready and Helen Faneuil in Shakespeare and other plays in 1845, when they appeared at the Salle Ventadour. On July 8, 1895, E. A. Sothern appeared at the Théâtre d'Italie in *Our American Cousin*, when Sir Henry Irving was the *Ass Trenchard*. Again, in 1873, John Ryder, Charles Warner and company appeared at the Athénée, while during the nineties Augustin Daly's company, from your side, including John Drew and Ada Rehan, also appeared. Charles Mathews played two engagements in Paris, first in 1863, when he appeared in *L'Amant Timide* (Cool as a Cucumber), and again in 1865, when he played *L'Homme Blasé* (Used Up), for fifty consecutive nights, but these two performances were given in the French language.

Among those present on Monday were Ethel Barrymore, Mary Adama, Maurice Grau, W. H. Gillette, Clyde Fitch, and Creston Clarke.

Eleanor Calhoun, who was born in San Francisco, is one of the very few English-speaking actresses who have played an engagement in France, speaking the French language. She is to be the recipient of a farewell testimonial performance in London in the near future, and it will be a big affair. Sir Henry Irving, Beerbohm Tree, Charles Robertson, Ellen Terry, and Gertrude Elliott have all promised to appear.

Beerbohm Tree is trying to arrange for the appearance, this month, at His Majesty's Theatre of M. Le Bargy, of the *Comédie Française*, in *L'Autre Drame*. He is also pushing forward his scheme of establishing a dramatic school in connection with a touring repertoire company. He hopes to be able to play with this company himself, after the production of *Richard II*, as he will not appear in *The Darling of the Gods*, which will follow Shakespeare's play.

Sir Henry Irving has just decided to bring his season at Drury Lane to a close on July 18, two weeks earlier than anticipated. In September he starts a short provincial tour, prior to opening in New York, where he is due on October 26. His tour through the States and Canada will cover twenty-two weeks. Dante will be the only production of the tour, and it will likewise form the only attraction for the long provincial tour which will follow.

Forbes Robertson and Gertrude Elliott will commence their American tour on September 21 at the Star Theatre, Buffalo.

Jane Harding sails on July 3 for Buenos Ayres, where she opens at the Argentine Theatre.

When *Richard II* is produced at His Majesty's Theatre in the Autumn, Beerbohm Tree will appear as Richard, Oscar Asche will play Bolingbroke, and Lily Brayton is to appear as the Queen. The play has been seen in London but rarely during the past fifty years. F. R. Benson gave a few performances at the Lyceum and the Comedy during his seasons of 1900 and 1901, when he appeared as the King, Asche playing

Mowbray, and Lily Brayton as the Queen, for the first time, at the former theatre. Prior to this it had not been played since Charles Kean revived it at the Princess during the fifties of the last century.

H. R. Irving and Irene Vanbrugh will both appear in the new comedy by A. W. Pinero which will follow *The Admirable Crichton* at the Duke of York's.

Constance Collier will play the part of *Clara de Medici* in *The Cardinal* at the St. James' when Willard opens his season there at the end of August. This is the part played in your country by Marie Linden.

JOHN PARKER.

ROME.

The Banning of L'Aiglon and D'Annunzio—Prospective Plays and Gossip.

(Special Correspondence of The Mirror.)

ROME, June 20.

Politics have been playing the deuce with our theatrical representations lately. Since the insupportable row the feeling against Austria is so intense that every word uttered on the stage in reference to Austria is the signal for a violent demonstration against Austria and the Austrians.

The climax came with *L'Aiglon*, which, as you know, is full of unpleasant allusions against Austria. Every word uttered by the leading lady was received with cheers and with groans against Austria. Between every act the "Royal March" was called for and played amidst the greatest excitement. Then "Garibaldi's Hymn" was called for and played, the entire audience singing the words in chorus, and at the celebrated words:

"Go out of Italy! Go out, ye foreigners!"

the audience went mad, from the coterminous in the gallery to the aristocrat in the box!

The scene lasted all through the play, and at the end a rush was made to the Austrian Embassy, but the police had been warned and the street was barred with troops, the courtyard of every house in it being occupied by soldiers.

The following day *L'Aiglon* was forbidden, not only in Rome but throughout the whole country. The leading actress and the translator of the piece went to Zardelli, the Prime Minister, to try and induce him to withdraw the prohibition, which means ruin to the company and the translator.

Zardelli, who is a great admirer of the fair sex, smiled and asked Madame Calmini to recite a verse or two of the piece, which she did, choosing, however, the most apologetic. "Surely," said Zardelli, again smiling, "that could not have caused the riot! Fray let me hear more!" And then the lady came out with the guilty passages.

"Ha!" said Zardelli, "I understand now why the piece is forbidden. Nor could I withdraw the prohibition unless I were sure that you would be blamed for saying the words—a fact which I should also much regret."

So *L'Aiglon* is never more to be given in Italy.

"We don't want to go to war," said a Minister, "for the sake of M. Rostand's verses!"

Amen!

At the Costantini Theatre we have had rather a pretty novelty, *The Widow*. It was a success, almost a triumph, indeed. For a wonder, it is simple and elegant at the same time; and it is a young author's first work.

The widow, to obey her late husband's last wishes, goes to live with his old parents, and the play opens with these old people waiting for her. They live in a little provincial town, in a house devoid of beauty and even of necessary comfort. They are weeping over the loss of their only son, who married without their consent a foreigner who is coming to live with them. They have never seen her, but they hate her. No one goes to the station to meet her, and she enters alone, to be met by her father-in-law only. The old mother delays the meeting as long as she can. When she does appear the young widow would fain throw her arms around the old woman's neck, but is rudely repulsed.

When the curtain rises on the second act three years have gone by. The scene is the same, but the bare, shabby room is transformed into a pretty and elegant drawing-room. There is a piano in it, and a musical evening is being prepared. During those three years the widow has transformed the old house into a pleasant, modern dwelling and has gained the good-will of every one, excepting of the old mother.

There is also a young man who finally proposes to the widow and who is, after much hesitation accepted. The old father is in despair. He had learned to love the widow of his son. She had brought new life and beauty into the old house. However, she must follow her new husband. The parting between the old man and his daughter-in-law is very sad. But he wishes her happiness and gives her his blessing.

When she is gone the old woman raises her head, smiles and says: "Now I have conquered! Now my son, my dead son, is really mine once more, and no one shall take him from me again!" She has her son's widow to the last.

The play is a good reproduction of provincial life in Italy, and it was well played by Benini and his company.

In *Ulica*, another novelty, by another young author, we are in Sicily. The plot is as old as the hills: A nobleman seduces a peasant girl, and her peasant lover avenges her. And then *Ulica*, calling him an assassin, dies, which is the best thing under the circumstances that she could do.

Rome by Night is a musical folly, which shows Rome as it is between midnight and daylight. Every phase of Rome by night is represented. Not a detail is missing. There are the sellers of lucifer matches, policemen, rappers, lamp-lighters, newspaper vendors, singers, cyclists, water carriers, deputies, et cetera, all known to the streets of Rome by night. It is an immense local success.

Lopez's All for Love, played by the Tina di Lorenza company, is a satire on marriage.

"Every marriage," says the leading man, "is the celebration of a mystery." In fact, of his three sisters, one marries a man of genius, who is not at all what she expected a husband to be. The second marries just because she is told that she must marry, though her heart is cold and cold. The third marries for love, and would be happy but for her health, which is dying of love and jealousy, when at last she tells her husband that this kind of life is killing her and she will be his wife again at any price.

This ends the comedy, such as it is. Curiously enough, the third marriage on the list is taken from real life.

In prospect we have *Savonarola* and *The King's Love*. But of these in due time.

Mascagni is also writing a play in three acts which is shortly to be produced by one of our greatest artists.

D'Annunzio is in Bologna, where he is studying the history of Sigismondo Malatesta, the subject of his next play.

This reminds me that the Pope has put to the Index *D'Annunzio's* recent book of poems, "Lana Vita," and a solemn excommunication function has been celebrated in the Madonna of Grief Church on the Corso. The celebrated Father Zoccali, in his discourse against *D'Annunzio* "and his blasphemies," *D'Annunzio* is quite surprised at this and laughs at it. The only effect that the Pope's interdiction will have will be to make it more widely read than ever, much to the publisher's profit.

Traversi is writing another new comedy with the strange title, *The Faithful Husband*—a novelty indeed, especially in Italy!

Count Borghini Baldovincti has written a drama called *Fatum Imperat*, and a comedy in four acts, *Amor et Ars*. Both are to be given this year.

Lucio d'Ambra's *Steeplechase* is one of the prettiest one-act little pieces that I know. It is full of witty speeches and comical situations. It is a favorite play with some of our leading ladies and also with amateurs.

De Lorenz-Fabris's *Mahomet II* has been given in Florence. The libretto is by Taddeo Wiel and is taken from Vittorio Salimata's tragedy.

S. P. O. R.

LOUISE BEATON.

A difficult character delineation is that which will next season be undertaken by Louise Beaton, who, though little known in the East, has acquired in the West a widespread reputation for ability and devotion to her chosen profession. The portrayal referred to is that of the star role in *Rachel Goldstein*, the latest work of that successful author of melodramas, Theodore Kremer. The play, which deals with the life of a young Jewish emigrant who, after a long struggle, attains both wealth and social position, accords Miss Beaton every opportunity, it is said, in so far as it deals not only with the East Side Jewess but with the society woman as well. Miss Beaton declares that it is her desire to be original that has led her into the field seldom trodden by an actress, and she is desirous as well of showing the public how lovable, womanly, sincere and true may be the Jewess of to-day, she says: "Perhaps no character is harder to do than that of the downtrodden Hebrew," said Miss Beaton, "and yet it appeals to me because I have studied the Jews and know their characteristics. I was born in the Jewish section of San Francisco, and many of my closest friends have been Hebrews. I have had unlimited opportunity to study their character, and when I am made-up the mannerisms and dialect come to me naturally." Miss Beaton is under the management of Sullivan, Harris and Woods, who will next season have nearly a score of attractions upon the road.

ARTHUR VERSUS SIRE.

Daniel V. Arthur, through his counsel, Leon Laaki, on Saturday morning served upon Henry R. Sire an order to show cause why a receiver should not be appointed and an accounting rendered for the purpose of dissolving the existing partnership in Nancy Brothers with Marie Cabili as its star. In consideration that he furnish one-half the capital for the venture, it is said, Mr. Sire was to receive one-third of the profits. This, Mr. Arthur states, he did not do, since he contributed but \$500. The assertion, therefore, is made that Mr. Sire owes Mr. Arthur approximately \$14,000. Mr. Sire, who contends that he furnished scenery and other accessories which reduced and even eliminated his indebtedness, has retained Franklin Bien as counsel.

A TAX ON UNCLE TOM "SHOWS."

The Howard County Court at Fayette, Mo., at Wednesday's session placed a prohibitory tax of \$200 per day upon Uncle Tom "shows," so-called, about which the ante-bellum feeling is still high. Howard was the largest slave-holding county in the State before the war, and its citizens regard Uncle Tom's Cabin as a gross libel upon the existing conditions of slavery days. Two other counties of the same State have also placed a similar ban upon the play, varying in amount from \$100 to \$200, though many of the old slaveholders were in favor of fixing the tax as high as \$500.

DOCKSTADER AT MANHATTAN BEACH.

Low Dockstader and his new minstrels opened a two weeks' season last evening at Manhattan Beach. Besides the star-proprietor the company includes Carroll, Johnson, Nell O'Brien, Fred V. Bowers, Manuel Romaine and others. A review of the performance will appear in *The Mirror* next week.

CUES.

The roof-garden on top of the Majestic Theatre was scheduled to open last evening with Carl Reinecke and his orchestra of forty musicians.

Leonard Scarlet has leased the Empire Theatre, Baltimore, which will be renamed the Scarlet Theatre. It is his intention to put in a first-class stock company, playing at popular prices.

It is stated that arrangements have been made for E. H. Sothern and Julia Marlowe to appear in Shakespearean drama at the Windsor Theatre, London, during the season of 1904-05.

John E. Williams, manager of the Grand Opera House, Oshkosh, Wis., spent several days in New York last week attending to matters connected with the booking of his theatre and visiting friends. Mr. Williams will leave for Atlantic City to-day (Tuesday), where he will attend the National Convention of the American Bill Posters' Association as one of the delegates from Wisconsin.

Phil W. Greenwall, Ft. Worth, Texas; Deana Gibson, Chicago; Robert Edson and Mrs. Edson, Sag Harbor, and S. Kronberg and wife, New York, were arrivals at the Hotel Normandie, yesterday (Monday).

John C. Fisher and Thomas W. Ryley arrived last week in New York from England, where they have been for some weeks in the interest of their several attractions on the *Cedric*. They brought with them the costumes for the production of *A Princess of Kensington*, the new comic opera by Basil Hood and Edward German, which will open at the Broadway Theatre on Aug. 31. Five of the principals were engaged in London, including Cecil Englehard, the prima donna. The *Medal and the Maid*, which is now running at the Lyric Theatre, London, will be produced here by Mr. Fisher at the Broadway Theatre in January.

Last Friday night, July 10, was given over as a special night to the Atlantic Yacht Club at the Manhattan Beach Theatre, when more than 500 members and guests of the club attended Henry W. Savage's production of *The Sultan of Sulu*. They were met at the Sea Gate station by special trolley cars and were conveyed to and from the theatre in a joint party. A supper and dance followed the play at the clubhouse. The theatre was elaborately decorated for the occasion.

W. F. Chamberlain, of the Iowa and Illinois circuit, arrived in New York last Saturday.

Thomas W. Walsh, dramatic critic of the *Republican*, Waterbury, Conn., was last week appointed official stenographer of the Superior Court of Connecticut. Mr. Walsh is well-known in the profession. For several years he has fearlessly reviewed productions for the *Republicans*, besides representing several New York papers.

Hazel Clayton assumed the role of Jeanette Bagard during the absence of the latter from the cast of *The Prince of Pilsen* at the Saturday afternoon and evening performances.

Ivar Anderson last (Monday) night assumed the role of Tom Wagner in *The Prince of Pilsen*.

Josh Ogden, of Woonsocket, R. I., is in town negotiating for the production of a play by Colonel Francis L. O'Reilly, entitled *The Shadow of the Cross*. The play will be produced early in the season at the American Theatre.

At a recent dinner given at the Wellington Club in Chicago, a party of young Hebrews imitated well-known actors.

OBITUARY.

James F. Woods, manager and agent, died at his home in Philadelphia, on July 4, after a short illness with Bright's disease. He had been associated with many well-known organizations, his last being as manager of Rogers Brothers' Next Door company. He is survived by his wife, who is known professionally as Laura Wyll. The funeral services, which were held at the home of his mother, were largely attended, and High Mass was sung over his remains in the old Christian Street Church, Philadelphia.

Elizabeth Howard, who was forty years ago one of the most noted circus performers in America, died recently in New Orleans. During the last twenty years of her life she was without means, save the pittance that she earned by selling newspapers on the streets. Her remains were buried in the Potter's Field, New Orleans.

Frank Hall, known in private life as Frank McNeill, and formerly of the team of Hall and Staley, for several years past very popular in vaudeville, died in Denver, Colo., on June 22, of pericarditis, from which he had suffered for several months. He had been engaged for next season to originate a comedy part in the support of the Ellmore Sisters.

Minnie Cortez Kraft, a mezzo soprano who was a native of Chicago, died at Vienna on July 8 at the age of twenty-nine years, blood poisoning being the cause of her death. She was soprano at the Berlin Opera House from 1880 until 1890.

THE BROOKLYN STAGE.

At the Orpheum the Orpheum Opera company presented "The Wizard of the Nile" 5-11. William Sheddell was seen in the role of Kibosh and evoked in getting a pleasing manner. He is quite original in his style of acting and has got the regulation number of laughs. Louise Gunning displayed a rare voice of marvellous sweetness and quality. She rendered her songs in a delightful manner and as a chorista captivated her audience from the start. Agnes Paul made a most pleasing impression as Kibosh. Arthur Woolley as Ptolemy, Greta Halsey as Simona, and Louis Casavant as Cheops all greatly pleased. Great expectations were harbored in regard to Sydney Tyler's debut in comic opera, but they were not fulfilled. He was altogether too staid and his conception of the role of Ptolemy was altogether too juvenile in character. The chorus excelled and the costumes and scenery were both good. This is the last week of the season at this house, and from both a vaudeville and operatic standpoint the most successful in the history of the Orpheum. The same policy will be continued next season and many high-class novelties will be presented. The regular season will open on or about Sept. 1.

The Fulton continued to draw well at the Manhattan Beach Theatre the last week of Dockstad's Minstrel open this week in a mammoth production. Great expectations were harbored in regard to the following excellent bill was presented to large and appreciative audiences: Grant and Grant, the Laura Clement Opera company in "Our Betsey," Girard and Gardner, Vera Real, Ed F. Reynolds, Charles Ernest George, George's cast, and the village. Last week's bill included McIntyre and Heath, the Great Albus, Gillett's musical dogs, the Gebert Sisters, James Richmond, Glenroy, and Rosetta and Stevens. Among this week's features are Gillett's musical dogs for second week, Three Rio Brothers, Jennie Yessman, Leonard Grover, Jr., and company, George B. Alexander and Olive Kerr, and Sidney Grant.

The Telephone Theatre the drawing card at the Bergen Beach Casino the past two weeks, and it will continue this week. Henderson's Coney Island Music Hall had a long bill week before last, headed by Klein, Ott Brothers and Nickerson, Laura and company, and the Miami Trio, Faltrey and Hilton, Weston, Beachy and Collins, Yalto Duo, Agnes Miles, and McCune and Grant. Last week's bill included Scott and Wilson, Klein, Ott Brothers and Nickerson, Crawford Sisters, Miami Trio, Russell and O'Neil, Hedrix and Prescott, Three Mitchells, Casey and Le Clair, Orville and Frank, Lydia Hall, Four Lambis, Bets Curtis, Billy Lawlor, May Hunter, Zimmer, Miami Trio, Miller and Sisters. Among the features this week are included the Carter De Haven Trio, Carmen Sisters, Scott and Wilson, Klein, Ott Brothers and Nickerson (fifth week), Nellie Hunter, Zimmer, Miami Trio, Miller and Sisters, Lavell and Grant, Russell and Tillyne, Smith and Powell, Johnny Carroll, Bohemian Trio, Bets Curtis, Trisada, and Washburn and Flynn.

At Morrison's Theatre the following bill is in vogue: James Thornton, Florence Burns, Charles Lawlor and Daughter, Colby and Way, Holden and Florence, Ford Sisters, Morris and Bowne company, and Mitchell and Cain.

Luna Park and Tilyou's Steeplechase Park continue to draw the usual throngs, and Pains' Fireworks at Manhattan Beach serve to entertain the admirers of pyrotechnic display. GEORGE TERWILLIGER.

Both.

STEWART.—At New York city, on July 7, to Mr. and Mrs. Harry Stewart, a daughter.

Married.

FREDERICKS-SHAY.—At Cincinnati, Ohio, on July 8, Joseph J. Fredericks and Rose Shay (Rose Cecilia Shay).

SHINE-BERKLEY.—Thaddeus Shine and Pauline J. Berkley, in New York city on June 30.

Died.

HALL.—At Denver, Col., on June 22, of tuberculosis, Frank Hall, of Hall and Staley.

HENLEY.—William Ernest Henley, in Woking, Eng., on July 13, of heart failure, aged 54 years.

KRAFT.—In Vienna, July 8, Minnie Coriese Kraft, aged 29 years.

WOODS.—James F. Woods, in Philadelphia, on July 6, of Bright's disease.

IN OTHER CITIES.

(Received too late for classification.)

LOUISVILLE.

All of the open air places of amusement enjoyed a prosperous week 5-11, and the attendance was especially large.

Jockey Club Park leads in popularity, with Kurkamp's Band in attractive and frequently changed programmes. The soloists continue in favor, there being an added interest through the engagement of local singers, Peter Schlicht and Mrs. Sapinski.

The Hungarian Band at Riverview is pleasing the patrons of that popular place, and Selbert's at the Zoo and Morbach at Hammer's Park are first-class in every particular.

Manager John T. Macaulay writes from New York to Treasurer Elmore Miles that he has secured a very fine booking for next season at Macaulay's. Manager Macaulay will spend the remainder of the summer in the East.

The Louisville Lodge of Elks will attend the annual reunion at Baltimore in royal style. Fine quarters have been secured and the lodge will entertain lavishly.

Announcement is made that there is a probability that the opera composed and written by Karl Schmidt and Wallace Hughes, this city, will be produced in Berlin. The composer is well known as a solo violinist and leader of orchestra at the Auditorium, and Mr. Hughes is a brilliant young journalist.

Manager William H. McFert, of the New Museum, is a very busy man preparing the new house for its opening, which, it is stated, will positively occur in the early autumn.

The Wallace tent attractions drew two very large audiences here 5.

The Barnum and Bailey Circus have paper out for two performances in this city Oct. 8.

William Castman, the tenor, has returned from a pleasure trip to the far West and will spend a brief period here prior to his departure for Europe. He will probably sing in Paris during the coming season.

Manager James B. Camp is in the East completing his plans for the season of 1903-04 at the Auditorium, which he promises to make a brilliant one. He expects to book the choicest of the independent attractions, and play a longer season than the Auditorium has for several years.

CHARLES D. CLARKE.

CLEVELAND.

The hot weather is playing havoc with the attendance at the downtown houses.

The Star Theatre closed Saturday, 11, after one of the most successful seasons in its history, and will remain closed only four weeks. During that time the house will be thoroughly renovated and cleaned.

Barbara Fildgety furnished lots of amusement at the Colonial Theatre 6-11, and was presented by the same co. as the week previous. Incidental to the burlesque Collin and Richards were seen in a short sketch, and Luella Schott sang several songs. Little Christopher, Jr., 13-18.

Vaughan Glasser Stock co. gave a fine production of "Lost Paradise," in which Vaughan Glasser took the role of Reuben Warner and played it in an artistic manner. There were three local girls in the cast and they won much applause, especially Clara Turner, who made a good Cinderella. H. S. Northrup made the most of the role of Ralph Standish, R. C. Herr did well as Bob Appleton, and the rest of the characters were good. The production of the season will be given again 13-18.

Fain's Burning of Rome has attracted large crowds at the grounds at Madison Avenue and will continue for another week. WILLIAM CRANSTON.

DENVER.

That Maud Fealy is gaining favor in the profession and showing steady gains toward success is amply shown in her sweet, girlish performance of Dolores in the Palace at King at Elitch's Garden 5-11.

In fact, the performance all the way through is given with better spirit and better actors than when it was originally produced here. In Arthur H. Hott the Gardens have a wonder; no more finished or clever work has been given here in months than his character work as Adonis, the jester. J. Harry Kolker makes a fine Don John. In the role of the crafty king, Aubrey Rosencrantz shows a new side of his acting and far different than usual, but gives a clean-cut and all to be desired performance of his part. Father Lyon makes a sweet and lovely line, while the thankless role of Captain de Mendoza is up to the usual standard given by the actor, Theodore Roberts.

The Royal Family 12-18.

Catherine is drawing nicely at the Broadway 5-11.

and is being well rendered by the capable Jane Oaker. In the title role is all that can be asked for. Arden does his usual good work, while Janet Ford is very fine in the part of Helene. Rose Melville does her usual good work as the Duchess and shows that she is very well suited for grande dames. The rest of the co. are good in the smaller roles.

It seems that Denver is well favored this summer in her stock co., as we have so much good material to see even in the smaller roles. The Eastern successes. In truth, the plays are better staged straight through than when played by the original co. The March Johnson 12-18.

Manhattan is catching on in vaudeville at popular prices. ONEY K. CARTARPHEN.

ARENA.

OTTUMWA, IA.—Wallace Circus June 27, repeating their former success, filling their enormous tent at both performances and giving splendid exhibition.

PENNY VAN, N. Y.—Welsh Brothers' Circus June 26; good performance; tent crowded; many turned away.

WILLIAMSPORT, PA.—Gentry Brothers' Circus June 30; large business and pleased crowds.

MINNEAPOLIS, MINN.—Luella Forepaugh-Fish Wild West June 29, 30; excellent performances to large business.

POWA FALLS, IA.—Wallace Circus did a big business here June 13. The Circus and the Eastern successes. In truth, the plays are better staged straight through than when played by the original co. The March Johnson 12-18.

SALT LAKE CITY, UTAH.—Sells and Downs Circus and Menagerie June 25, afternoon and evening, to capacity of tents; good circus.

SIoux CITY, IA.—Jarbour Circus June 29-4.

NELSONVILLE, O.—John Robinson's Circus gave two performances 3 to large crowds; every one pleased.

OWEGO, N. Y.—Welsh Brothers' Circus June 30; excellent performance; large business.

BOONE, IA.—Wallace Circus June 18 pleased large audience. Gentry Brothers' Dog and Pony Circus 21 to an enormous business.

MARION, O.—John Robinson's Circus 1 to large business.

URBANA, O.—Montgomery Brothers' Uncle Tom's Cabin (under canvas) June 29; good business and on account of some difficulty with their men the first parade in a week was given here.

ASHLAND, WIS.—Luella Forepaugh-Fish Wild West June 23 pleased large crowds.

SALAMANCA, N. Y.—Lowry Brothers' Circus June 26 gave excellent satisfaction to large crowds.

ST. PAUL, MINN.—Gentry Brothers' United Attractions offered good entertainment to large and well pleased crowds June 29-1, giving six performances.

POTTSVILLE, PA.—Pawnee Bill's Wild West June 26 performed at Dolan's Park to two very large crowds.

JACKSON, O.—Colorado Grant's Animal Circus June 26 gave poor satisfaction to fair crowds.

APPLETON, WIS.—Siebel's Dog and Pony Circus June 26 to crowded tents.

BANGOR, ME.—Walter L. Main's Circus June 29 highly pleased twenty thousand people in two performances.

NEW BRITAIN, CONN.—Barnum and Bailey's Circus June 28; large business; good performance. On account of some difficulty with their men the first parade in a week was given here.

TARENTUM, PA.—Sparks' Circus June 29 packed tent.

FITTSBURGH, PA.—Barr Brothers' Circus June 18-20; fine business and performance. Pawnee Bill's Wild West 30; excellent business. Welsh Brothers' Circus 3; crowded tents. Wallace's Circus 23.

EAU CLAIRE, WIS.—Forepaugh and Sells Brothers' 2 to large crowd in the afternoon; spectators went out when performance about half over, on account of storm; no evening performance for same cause.

ROCHESTER, MINN.—Luella Forepaugh-Fish Wild West 3 to small business.

ROCKLAND, ME.—Walter L. Main's Circus 4; capacity business in the afternoon and fair in the evening; performance and street parade excellent.

WINONA, MINN.—Athletic Park (O. F. Burlingame, mgr.): Luella Forepaugh-Fish Wild West 4 to his business afternoon and evening.

ATHENS, O.—Al W. Martin's U. T. C. (under canvas) 3; good performance to fair business. John Robinson's Circus 4; two performances to large crowds; everybody satisfied.

CLARKSBURG, W. VA.—Sun Brothers' Railroad Attractions 2; good performance to large crowd.

BANGOR, ME.—Sig. Sautelle's Circus gave two fine performances 5 to small audiences only, as the weather was very bad. Those who attended were amply repaid.

BATH, ME.—Walter L. Main Circus 3 pleased large audience in the afternoon and light business at night; the best Circus that ever exhibited in this city.

ESCANABA, MICH.—Friess Brothers' Circus 7 to capacity; average co.

LACATER, P. Cole Younger-Frank James' Wild West 6 pleased large crowds. Bard Brothers' Shows 10, 11.

CLINTON, IA.—Gaskell-Mundy attractions in street fair and carnival June 29-4; satisfactory attractions and attendance. Ringling Brothers 6 drew for their afternoon performance the largest attendance since leaving Chicago. Their big top was literally packed. Very fine exhibit and performance. Notes: Captain Dyer, the lion tamer of the Gaskell-Mundy Zoo, was left at Mercy Hospital in this city, to receive treatment for his arm, bitten by one of his lions 27. His condition is favorable. Fred Benson, a musician of the same co., was accidentally shot by a colored man who fired in a crowd as the result of his pursuit by police. Benson was taken to Mercy Hospital. He will recover. Thousands of people visited the show lots 5 to see Ringling Brothers' horses and Sunday folk of circus folk, and would receive with the customary courtesy of this firm. Luella Forepaugh Fish Wild West Show 18.

COLORADO SPRINGS, COL.—Otto Floto Dog and Pony Circus 2, 3 gave good performance to fair business.

ALBANY, N. Y.—Ringling Brothers' Circus drew enormous crowds and gave splendid satisfaction.

POUGHKEEPSIE, N. Y.—Gentry Brothers' Circus did not arrive 7 in time for afternoon performance, and were also short-handed of the Pacific coast. The aid of the circus assistants the tents were raised in time for the evening performance, that was well attended and pleased.

ST. PAUL, MINN.—The Forepaugh and Sells Brothers' United Circus gave a most entertaining performance 3; the tents were packed and many turned away. Owing to the severe storm night 2 the circus was unable to reach St. Paul on the 3d in time to give an afternoon performance.

GEORGE H. COLGRAVE.

BELOIT, WIS.—Ringling Brothers' Circus was attended by 22,000 people 4; every one pleased. Luella Forepaugh Fish Wild West 24. Notes: A train of eight cars came from Marquette, Minn., to Beloit, Wis., filled with friends of the show people. It was a field day for all. An animal trainer named Hughes had a hand badly torn by a lion.

WALLA WALLA, WASH.—Norris and Row's trained animals 4 to capacity afternoon and evening; performances fine.

NOTES.

After playing a week's engagement at Sioux City, Ia., the Jubour Circus and Carnival co. will go to St. Joe and then westward to the Pacific coast. After playing several engagements in that section of the country the co. will play about the same route it did last summer and fall in the Middle West.

Joe Gordon, the animal trainer with the Bredikreutz and Goldsmith Animal Circus, connected with a Western carnival co., was badly lacerated by a lion that struck him on the head and side, inflicting some severe wounds, making it necessary to take several stitches when dressing. The man was feeding the animal at the time and was rescued from the den with difficulty.

Al Bell, manager of Car No. 2 of the Barnum and Bailey Circus, has been with that organization for twenty-two years, and has traveled over the entire globe with the company.

There is naturally much elation over the birth of a kangaroo in the menagerie of the Wallace Circus. This auspicious event occurred in Oskaloosa, Ia.

An elephant imported by Frank C. Bostock was held last week, owing to a slight disagreement over the customs duties. As the custom house has no elephant quarters the animal was turned over to Mr. Bostock, he having given a bond. The Bostock place in Coney Island is therefore converted into a temporary bonded warehouse, and the proprietor is thinking of putting extra gold lace on all of his employees.

Madame Durine, an animal trainer, who is at the Ocean Pier, Atlantic City, was robbed of some valuable jewelry one night last week while she was asleep in a room adjoining the cage occupied by her pets.

Four ticket speculators were arrested in Poughkeepsie on July 4, charged with an attempt to swindle Barnum and Bailey's Circus. The case involves several people, and is being thoroughly investigated by the police and the other interested parties.

Dore Davidson, actor, stage director, play constructor, Room 101, Knickerbocker Theatre Building, N. Y. C.

WARNING

MOONLIGHT ON THE MISSISSIPPI

A picturesque sketch of the Sunny South, presented by

LEW DOCKSTADER'S GREAT MINSTREL COMPANY.

STAGED BY JAS. H. DECKER.

Introducing CARROLL JOHNSON

AND

40-CHAMPION DANCERS-40

This act is duly copyrighted and any infringement will be prosecuted.

WHAT DO YOU THINK OF THIS?

New York Sun—New York Sun—New York Sun

READ BUFFALO TRAGEDY READ

New York Evening Sun, July 6, says: "Buffalo Tragedy arouses wild enthusiasm up state. The play is full of thrills and is infinitely superior to Theodore Kremer's dramatization of the Biddle Brothers, which was played at the Grand Opera House last season."

P. S.—A Sun reporter came from New York to see the show out of curiosity. The result is that there are two columns in the issue of July 6. Get a copy and see.

Managers! Don't let this show go by. Book it quick. Open time for N. Y., Penn., N. J., Ohio, Del., Vt., Mass. Will lease this play to anybody for Western territory to stock companies in any part of U. S. A.

Want a few good people, vaudeville acts, etc., for other attractions.

WILLIAM A. DILLON, Cortland, N. Y.

TO RENT THE POWER OF THE CROSS

For Season or Stock Houses

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

A JOLLY AMERICAN TRAMP: St. John, Can., July 12-13.
BINGHAM, AMELIA: San Francisco, Cal., June 29-Aug. 1.
CANTON, KATE (W. W. Randall, mgr.): St. John, N. B., July 12-13.
DIXIE, HENRY E.: Chicago, Ill., June 29-Indefinite.
GIRL FROM CUBA: Clay City, Ind., July 13-Indefinite.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Atlantic City, N. J., Aug. 17-22.
MULDOON'S PICNIC (Wm. Mason, mgr.): Athol, Mass., July 20, North Adams 27, Webster Aug. 3.
O'NEILL, NANCY (L. R. Stockwell, mgr.): San Francisco, Cal., June 6-Indefinite.
OWEN, WM.: Halifax, N. S., July 13-18, St. John, N. B., 20-Aug. 1.
PECK'S RAD: Windsor, N. S., July 13, Annapolis 15, St. John, N. S., 16-18, Eastport, Me., 20, Lubec 21, Ellsworth 23, Bar Harbor 24, Oldtown 25, Bucksport 27, Camden 28, Belfast 29, Shawangen 31, Hartland Aug. 1.
HIMMO AND JULIUS (Simone's, R. F. Trevellick, mgr.): Cortland, N. Y., July 13, Oswego 16, Fulton 17, Potsdam 18.
SLAVES OF THE MINE (C. S. Callahan, mgr.): Washington, D. C., June 14-Indefinite.
THE EARL OF FAULTUCKET (Lawrence D'Orsay, mgr.): Kirke La Shelle, mgr.: New York City Feb. 5-Indefinite.
UNCLE TOM'S CABIN (Western; Stetson's; Wm. Kibbe, mgr.): Ann Arbor, Mich., July 13, Charlotte 14, Coldwater 15.
YORK STATE FOLKS (F. E. Wright, mgr.): Boston, Mass., June 22-Indefinite.

STOCK COMPANIES

ACADEMY: Buffalo, N. Y., May 25-Indefinite.
ALBEE (Edward F. Albee, prop.): Providence, R. I., Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Indefinite.
ANDERSON: Anderson, Ind., June 7-Indefinite.
ARNOLD'S (J. F. Arnold, mgr.): Buckroe Beach, Va., June 1-Indefinite.
ATLANTIC (Mittenthal Bros.): Boston, Mass., June 23-Indefinite.
AUBREY (Mittenthal Bros.; W. R. Hill, mgr.): Montreal, Can., May 25-Indefinite.
BAKER: Portland, Ore., June 21-Indefinite.
BAKER: Portland, Ore., June 21-Indefinite.
BELL: Denver, Colo., Indefinite.
BLOOM (Mittenthal Bros.): Philadelphia, Pa., Indefinite.
BRYANT: Evansville, O., June 22-Indefinite.
BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 18-Indefinite.
BUFFINGTON (Geo. A. Hill, mgr.): Fall River, Mass., May 4-Indefinite.
BUTLER (Eugene Phelps, mgr.): New Bedford, Mass., May 1-Indefinite.
BURRILL (Chas. N. Burrill, mgr.): Springfield, Ill., June 25-Indefinite.
CARLE SQUARE (W. E. Sherman, mgr.): Winnipeg, Man., April 27-Indefinite.
CASTLE SQUARE THEATRE: Boston, Mass., Indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal., Indefinite.
CHANDLER-STURGEON COMEDY: Defiance, O., June 14-Indefinite.
COLUMBIA THEATRE: Washington, D. C., June 8-Indefinite.
COLUMBIA THEATRE: Rochester, N. Y., Indefinite.
CUMBER AND WILLIAMS: Kansas City, Ill., June 29-Indefinite.
DAVIS, OWEN: Rochester, N. Y., Indefinite.
DEWEY: Springfield, Mo., May 21-Indefinite.
DURAN-EDWARDS: Portland, Ore., June 15-Indefinite.
EDMUNDS STOCK (W. O. Edmunds, mgr.): Quebec, Can., July 6-Indefinite.
EMPIRE: Columbus, O., Indefinite.
FAIRVIEW PARK (Jas. E. Banta, mgr.): Dayton, O., Indefinite.
FERRIS (G. W. Winters, mgr.): Omaha, Neb., Indefinite.
FERRIS (Dick Ferris): St. Paul, Minn., Indefinite.
FERRIS: Minneapolis, Minn., Indefinite.
GILFILL: Richmond, Va., Indefinite.
GLASS, VAUGHAN: Cleveland, O., June 29-Indefinite.
GRAND OPERA HOUSE: Syracuse, N. Y., Indefinite.
GRISWOLD: Troy, N. Y., June 15-Indefinite.
HARTLEY, LAWRENCE: St. Louis, Mo., Indefinite.
HARRIS: W. S. Montreal, Can., July 4-Indefinite.
HIMMELBERG IMPERIAL: Detroit, Mich., May 31-Indefinite.
HOPKINS: Memphis, Tenn., Indefinite.
HULLMAN, LAURA (Chas. W. Burrill, mgr.): Kansas City, Ill., June 25-Indefinite.
HUNTER-BRADFORD: Worcester, Mass., Indefinite.
HUNTLEY-MORE: Atlantic City, June 1-Indefinite.
JANE OAKER: Denver, Colo., July 6-Indefinite.
KILGORE: Montgomery, Ala., July 13-18, Norfolk, Va., 20-27.
KINGDON-COURTNEY: Albany, N. Y., June 1-17-Indefinite.
LAKEMONT PARK: Altoona, Pa., Indefinite.
LAKEMONT PARK: Altoona, Pa., June 6-Indefinite.
LAWRENCE, LESTER: Kansas City 14-Indefinite.
LUCAS: San Diego, Cal., June 1-Sept. 5.
LYCOUR: Rochester, N. Y., Indefinite.
LYCOUR: Buffalo, N. Y., Indefinite.
MAIDEN: Utica, N. Y., Indefinite.
MCCLELLAN: Portland, Me., Indefinite.
MILLER KAUFFMAN PLAYERS: Atlantic City June 15-Indefinite.
MILLER-DRYAN (A. L. Bryan, mgr.): Baton Rouge, La., July 6-Indefinite.
MOON BROTHERS: Duluth, Minn., June 8-Indefinite.
MORTIMER HUMPHREY: Oakland, Cal., July 6-Indefinite.
MORTIMER SNOW: Albany, N. Y., May 11-Indefinite.
NATIONAL THEATRE: Rochester, N. Y., Indefinite.
NEILL-PROWSEY: Touring Australia.
NEILL-MORROW: Los Angeles, Cal., May 17-Indefinite.
NEW YORK PLAYERS: Worcester, Mass., July 6-Indefinite.
OLIVANT: Columbus, O., May 17-Indefinite.
ORMONDE, EUGENE SUMMER (Ned Stein, mgr.): Washington, D. C., June 8-Indefinite.
PARK: Worcester, Mass., June 6-Indefinite.
PAXTANG PARK: Harrisburg, Pa., Indefinite.
POST THEATRE: Battle Creek, Mich., June 22-Indefinite.
PROCTOR: Albany, N. Y., May 18-Indefinite.
ROBER, KATHERINE: Providence, R. I., May 18-Indefinite.
ROBEY STOCK: Parkersburg, W. Va., Indefinite.
ROSEBUD: Denver, Colo., June 15-Aug. 1.
SCOTT'S (Geo. W. Scott, mgr.): San Antonio, Tex., June 29-Indefinite.
SHIRLEY, JESSIE (Edmund F. Abbey, mgr.): Spokane, W. B., May 25-Indefinite.
STUART, RALPH: Portland, Ore., April 26-Indefinite.
THANHOUSE STOCK: Milwaukee, Wis., July 7-Indefinite.
THE SEWARD SHOW (Arthur J. Chism, mgr.): Paducah, Ky., June 22-Aug. 16.
VALLAMONT: Williamsport, Pa., June 11-Indefinite.
WHITAKER: Buffalo, N. Y., Indefinite.
WILLIAMS: Bar Harbor, Me., Indefinite.

REPERTORY COMPANIES

BRECKENRIDGE STOCK: Keokuk, Ia., July 12-19.
CARROLL COMEDY (Geo. Carroll, mgr.): Clarkburg, W. Va., July 6-Indefinite.
CHASE-LISTER (Northern; Jos. Farrell, mgr.): Iowa City, Ia., June 29-Aug. 16.
CORMICK, JAS.: San Francisco, Cal., June 29-July 18.
CURTIS COMEDY (S. M. Curtis, mgr.): Fort Worth, Tex., July 6-Indefinite.
CURTIS DRAMATIC (M. H. Curtis, mgr.): Chandlerville, Ill., July 13-15.
DILGER-CORRELL: Greenville, N. Y., July 12-Aug. 22.
DYFFRYN, ETHEL: Sherman's Park, Hamilton, Can., Indefinite.
GODDING COMEDY (O. M. Cotton, mgr.): Albion, Mich., Indefinite.
HOWARD-JOBERT: Sioux City, Ia., June 7-Aug. 1.
HUNT STOCK: Pitt. Mich., July 8-18.
KING DRAMATIC: Altoona, Pa., June 8-Indefinite.
LE FERRIS-CARPENTER (Herman Conkley, mgr.): Sioux Falls, S. D., Indefinite.
LEWIS, RACHEL: Trenton, Can., July 13-18, Pictou 20-23, Deseronto 27-Aug. 1.
LONDALE THEATRE (Hal Barber, mgr.): Madison, S. D., July 13-15.
MACK, WILBUR: Catlettsburg, Ky., July 6-Aug. 13.
MARKS BROTHERS (Geo. and Ole Marks, mgrs.): Charles Lake, Can., July 15-Indefinite.
MATTHEW, CLARA: Keokuk, Ia., July 1-17.
NANNARY, MAY: Moncton, N. B., July 13, Amherst, N. B., 14, Summerside, P. E. I., 15, Charlottetown 16, 17, Pictou, N. S., 18, Halifax 20, 25, Sidney 27-30, Glace Bay 30-Aug. 1.
SHANNON, HARRY: Ludington, Mich., Indefinite.
SPOONER DRAMATIC (W. Dick Harrison, mgr.): Dallas, Tex., July 13-Aug. 8.
STANLEY, CLARA: Reading, Neb., July 4-18.
THE VAN DYKE CO. (F. Walter Van Dyke): Haverhill, Mo., July 6-25, Moberly 27-Aug. 1.
WIDEMANN'S SHOW (Willie Bass, mgr.): Laramie,

Wyo., July 13-18, Rawlins 19-25, Rock Springs 26-Aug. 2.
WYOMING BROTHERS: Phillips, Wyo., July 13-15.

OPERA AND EXTRAVAGANZA

A CHINESE HONEYMOON (Sam S. Shubert and Nixon and Zimmerman, mgrs.): Chicago, Ill., May 17-18.
AMSDEN OPERA (Claude Amaden, mgr.): Lancaster, Pa., May 30-Sept. 5.
BAIDES IN TOYLAND: Chicago, Ill., June 17-Indefinite.
BLAU COMIC: Long Branch, N. J., June 20-Indefinite.
BOHEMIA (Wm. H. Williams, mgr.): Meriden, Conn., July 13, New Britain 20, Middletown 27, Uxbridge, Mass., Aug. 3.
BOOM'S COMIC (Adolph Mayer, mgr.): Athol, Mass., July 13-18, North Adams 20-25, Providence, R. I., 26, Putnam, Conn., Aug. 3.
BOSTON IDEAL OPERA: Mobile, Ala., July 1-Indefinite.
CHESTER PARK OPERA: Cincinnati, O., June 25-Indefinite.
COLONIAL COMIC OPERA: Lowell, Mass., June 20-Indefinite.
DELMAR OPERA: St. Louis, Mo., Indefinite.
DUQUESNE STOCK OPERA (John B. Reynolds, mgr.): Pittsburgh, Pa., Indefinite.
DUFF, J. C. COMIC OPERA: San Francisco, Cal., Indefinite.
GARDEN OF EDEN: Cleveland, O., June 8-Indefinite.
GRIFFIN MUSICAL COMEDY: Washington, D. C., July 6-Indefinite.
HERALD SQUARE OPERA (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 13-Indefinite.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 15-Indefinite.
NORTHWESTERN OPERA: Duluth, Minn., June 8-Indefinite.
OLYMPIA OPERA: New Orleans, La., June 7-Indefinite.
OTOYO: New York City June 30-Indefinite.
PEONY FROM PARIS (Henry W. Savage, prop.): Boston, Mass., May 12-Indefinite.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Quebec, Can., July 6-Indefinite.
ROBINSON'S OPERA: Wheeling, W. Va., July 6-18.
TERRACE GARDEN OPERA: New York City-Indefinite.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Des Moines, Ia., Indefinite.
THE BLOOD IN BLACK: New York City June 8-Indefinite.
THE PRINCE OF PILSEN (Henry W. Savage, prop.): New York City March 17-Indefinite.
THE REX OPERA: Mass., July 13-Indefinite.
THE TENDERFOOT: Chicago, Ill., April 20-Indefinite.
THE TELEPHONE GIRL: Boston, Mass., June 20-Indefinite.
THE TELEPHONE GIRL: Bergen Beach, N. Y., June 15-Indefinite.
THE WIZARD OF OZ: New York City Jan. 20-Indefinite.
VALLEY OPERA: Syracuse, N. Y., June 15-Indefinite.
WHALOM OPERA: Fitchburg, Mass., Indefinite.
WHEN JOHNNY COMES MARCHING HOME: Chicago, Ill., May 11-Indefinite.
WILBUR OPERA (W. H. Fullwood, mgr.): Wheeling, Man., July 6-Indefinite.
WILLIAMS OPERA: Providence, R. I., June 8-Indefinite.

MINSTRELS

BEACH AND BOWERS: Mitchell, S. D., July 13, Woonsocket 14, Howard 15, Madison 16, Egan 17, Flandreau 18, Pipestone, Minn., 20, Elton 21, White 22, Clear Lake 23, Watertown 24.
LOOMIS: Webster, Mass., July 13, Uxbridge 20, Meriden, Conn., 27, New Britain Aug. 3.
NOVANT AND SAVILLE'S: Butler, Pa., July 13-18, New Castle 20-25, Erie 27-Aug. 1.
RUSH TEMPLE: Chicago, Ill., June 15-Indefinite.
DOCKSTADTER'S: Manhattan Beach, N. Y., July 13-18.
RICHARD AND PRINGLE'S MINSTRELS: Benton Harbor, Mich., June 13, La Porte, Ind., 20, Chicago, Ill., 23, South Chicago 20, Princeton 27, Kewanee 28, Burlington, Ia., 29, Ottumwa 30, Chillicothe, Mo., 31, Kansas City Aug. 1.
VOGEL'S, JNO. W. (Jas. W. Vogel, mgr.): Chicago, Ill., June 22-Indefinite.

VARIETY

BOOM'S COLORED (Sam W. Cousins): Middletown, Conn., July 13, Putnam 20, Athol, Mass., Aug. 3.
THEATRE REPUBLIC MINSTRELS AND BURLESQUE: San Francisco, Cal., April 12-Indefinite.
VERNON'S VAUDEVILLE (Ben R. Vernon, mgr.): Box 200, St. Louis, Mo., July 13, St. Louis 13, Center Moriches 16, Good Ground 17, Southampton 18, East Hampton 20, Bridge Hampton 21, Greenport 22, Port Jefferson 23, Northport 24, Huntington 25.
WEBER AND FIELDS' COMEDIANS: Cleveland, O., July 6-Indefinite.

CIRCUSES

BARNUM AND BAILEY'S: Portland, Me., July 13, Dover, N. H., 14, Lawrence, Mass., 15, Nashua, N. H., 16, Manchester 17, Concord 18, Rte. 1, Southbury, Ct., Pleasant 19, Va., July 14, Raymond City 15, Charleston 16, Canaan 18, BOSTON'S TRAINED ANIMALS: Cape Cod, N. Y., Indefinite.
BOSTON'S TRAINED ANIMALS: Atlantic City, N. J., June 15-Indefinite.
BUNNY BROTHERS: Sarnia, Ia., July 13, Spencer 14, Emmetsburg 15, Alcona 16, Britt 17, Mason City 18.
ELYS, GEORGE S.: Casanova, Ill., July 13, LaRose 14.
FOREPAUGH AND BELLS BROTHERS: Aberdeen, S. D., July 13, Mitchell 14, Sioux Falls 15, Sioux City 16, Cedar Rapids 17, Des Moines 18, Fort Dodge 19, Des Moines 20, Kansas City, Mo., 21, SAUTELLE'S, BIG.: Ashland, Me., July 13, Island Falls 14, Dover 15, Pittsfield 16, Shawbego 17, Farmington 18, Cedar, Mich., July 13, Leland 14, Northport 15, Omaha 16, Sutton's Bay 17, Traverse City 18.
SPARKS, JOHN H.: Johnsburg, Pa., July 13, Meadville 14, Erie 15, Erie 16, Erie 17, Erie 18, Erie 19, Erie 20, Erie 21, Erie 22, Erie 23, Erie 24, Erie 25, Erie 26, Erie 27, Erie 28, Erie 29, Erie 30, Erie 31, Erie 32, Erie 33, Erie 34, Erie 35, Erie 36, Erie 37, Erie 38, Erie 39, Erie 40, Erie 41, Erie 42, Erie 43, Erie 44, Erie 45, Erie 46, Erie 47, Erie 48, Erie 49, Erie 50, Erie 51, Erie 52, Erie 53, Erie 54, Erie 55, Erie 56, Erie 57, Erie 58, Erie 59, Erie 60, Erie 61, Erie 62, Erie 63, Erie 64, Erie 65, Erie 66, Erie 67, Erie 68, Erie 69, Erie 70, Erie 71, Erie 72, Erie 73, Erie 74, Erie 75, Erie 76, Erie 77, Erie 78, Erie 79, Erie 80, Erie 81, Erie 82, Erie 83, Erie 84, Erie 85, Erie 86, Erie 87, Erie 88, Erie 89, Erie 90, Erie 91, Erie 92, Erie 93, Erie 94, Erie 95, Erie 96, Erie 97, Erie 98, Erie 99, Erie 100, Erie 101, Erie 102, Erie 103, Erie 104, Erie 105, Erie 106, Erie 107, Erie 108, Erie 109, Erie 110, Erie 111, Erie 112, Erie 113, Erie 114, Erie 115, Erie 116, Erie 117, 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1107, Erie 1108, Erie 1109, Erie 1110, Erie 1111, Erie 1112, Erie 1113, Erie 1114, Erie 1115, Erie 1116,

SAN GROSS.



Photo by De Witt C. Wheeler, N. Y.

Pictured above is Sam Gross, who is now associated with the publishing house of Howley, Haviland and Dresser. Mr. Gross is not a song writer or a composer, but has long been identified with publishing houses and has the reputation of being one of the most widely known men in the business. Mr. Gross has been instrumental in popularizing a great many of the present song hits owing to the fact that he possesses the happy faculty of inducing the right singer to sing the right song. His judgment in this line seldom fails. Many singers have said that they would rather sing a song selected for them by Mr. Gross than to sing one of their own selection.

DOWN IN MUSIC ROW.

Handel V. Phasey, who succeeded the late Daniel Godfrey as leader of the British Guard-Band, is rapidly gaining recognition as a composer as well as a leader. His latest work is a march entitled "Shamrock Hill," which he has dedicated to Sir Thomas Lipton, who has personally thanked Mr. Phasey for the honor.

Valeria Peltzel, the phenomenal pianist, is having a great success with her brilliant rendering of "The Wigwam Dance," by Leo Friedman, and "A Lucky Duck," by Howard Whitney.

The Misses Hope and Emerson have made an unprecedented hit at Fischer's Theatre in San Francisco with "Ma Starlight Sue," by William Gould.

Two songs by the same writers, "Since Sally Left Our Alley" and "The Boys in the Gallery for Mine," are the features of Ed. Russell's repertoire.

The Chicago Opera House was ringing with applause last week when J. Aldrich Libbey sang "My Bessie's Wedding Day."

Under date of June 20, Allan Dale writes of the immense success of "Under the Bamboo Tree," as introduced in the London production of The Girl from Kay's. It is used as a trio by Ruth Vincent, Jennie Broughton, and J. Thompson.

A song that is at present engaging the attention of vocalists and concert singers is Dan J. Sullivan's "You're as Welcome as the Flowers in May."

Victor Herbert, at the farewell concert of the Pittsburgh Orchestra at Willow Grove Park, near Philadelphia, by special request made the second part of the programme entirely of selected numbers from "The Babes in Toyland," his latest success. It is quite remarkable that, although this extravaganza has not been produced anywhere except in Chicago, the Philadelphians hailed each number as recognized favorites. It is popular in the best sense of the word and it is so descriptive that words seem almost superfluous to bring out the meaning. For instance, "The Toy Soldier March," "The Military Ball," "Slumber Deep," and "The Country Dance," could not possibly mean anything else than their titles suggest.

It is hard to decide whether "What a Nasty Disposition for a Lady Like You" or "The Boys in the Gallery for Mine" is the strongest song in the Kinstone Sisters' repertoire, as both seem to command an equal number of encores.

Mabel Guernsey is singing three high grade songs—"Pense d'Automne," "In May," and "Let Love Decide."

"Sadie Green" is continually getting and increasing its admirers. Nevada Farrington says the song is a sure winner. The Peerless Publishing Company is the popular place for the profession, especially when looking for a waltz song.

Fred Watson, the clever coon delineator, is making a hit with "I've Got to Go Now Cause I Think It's Goin' to Rain," by Rose and Osborne.

Theodore Preston Brooke, the conductor of the Chicago Marine Band, will give a concert in Chicago in the early part of July consisting of compositions written by women. Among the composers represented on this programme will be Edna Kammann, whose "Ducky Dologs," "The Dance of the Brownies," and "The Dance of the White Rats," would alone distinguish her as a composer of originality and charm; Cecelia Loftus, E. H. Southern's leading lady, who is also well known as the composer of delicate musical fragments, which are far above the average both in technique and beauty; Pauline B. Story; Caro Roma, who was specially complimented by Mascagni for her "Santuzza," and whose cycle of songs is really a classic of its kind; Lillian Heckler and the Countess Blanca De Jeneppe, whose latest composition, "Let Love Decide," has created quite a sensation among music lovers. That handsome Brooke will have a large and enthusiastic audience on this night of woman's glorification goes without saying, and the attractive programme will doubtless by a surprise to the unenlightened, who have heretofore considered a composer to be necessarily of the masculine persuasion.

In all Louise Satalia's carefully selected repertoire nothing stands out more prominently than William H. Penn's concert success, "There's No Body Just Like You."

Rose Jeanette, the vivacious comedienne, is singing the dashing march song, "Mademoiselle New York," and the clever topical song, "She Reads the New York Papers Every Day."

The London house of M. Witmark and Sons has become a sort of rendezvous for American actors and managers abroad. Among the many prominent people who have stopped there recently to discuss business deals and to hear the latest news from the Rialto are Francis Wilson, Sam Bernard, Madge Lessing, the well-known managers of Florodora, Henry Blossom, Jr.; Julian Edwards, Stanislaus Stange, Fred Whitney, Charles Dillingham, and a host of others, who all say that they feel that the Witmarks have imported a little bit of America for them to resort to when they are suffering from home-sickness.

Charles Postey, who was formerly cornet soloist of the Strauss Orchestra in Vienna, conducted the Fourth of July concert at the Kuloff, Far Rockaway's popular resort. "My Own United States," the new national song by Stange and Edwards, was a prominent feature of the occa-

MUSIC PUBLISHERS.

IN SUNNY AFRICA,

OR

ON A STARRY NIGHT? WHICH?

It's a little too hot to talk about "In Sunny Africa" this week, especially in New York, and a great many will doubt whether it ever gets warmer "In Sunny Africa" than it is at the present writing; so about the best thing to talk about this week will be "On a Starry Night."

"On a Starry Night" is a splendid waltz song by Felix Felt. Mr. Leo Felt recently made a trip West, visiting the principal cities, and was pleased to find that in every city this dainty little waltz song was the popular favorite. At the seashore, on the boats; in fact, everywhere "On a Starry Night" seems to hold in popularity. As we have said before time and again, it is one of those songs once heard you cannot forget. Good words that are easy to remember and a splendid waltz movement that is inspiring. "On a Starry Night" is but a few months old and will be more popular the coming season than it is now, so while you are selecting your repertoire of songs for the coming season it will be a good idea for you to figure on this song as your principal number. You will be well pleased with the result, as this song never fails to please an audience, and with the very funny encore verses you will be able to sing as long as you like. So why not send for a copy with an orchestration in any key you desire? You will find that "On a Starry Night" will be the principal waltz song hit of next season. The number is the same, 134 West Thirty-seventh Street.

In answering these advertisements please mention THE MIRROR.

sion. Patriotism was wide awake and the people applauded the song vociferously. Among the other numbers on the programme were selections from the opera, Mr. Pickwick, The Prince of Ilion, and Weber and Fields' Twirly Whirly. Separate selections such as "In a Cozy Corner," by John W. Brastana, and "A Lucky Duck," Howard Whitney's latest composition.

The popular concert number, "Sometime Someday, Somewhere," has never been rendered with more telling effect than when sung by Aubrey Fringale.

Fred Bowers scored a great hit with Dock-stader's Minstrels with his rendition of "No One But You" and "Give Me the Sunny South."

Joe Brocket, of Quinlan and Wall's Minstrels, has a new and attractive repertoire of popular songs. Among these are "You Am De One," by Gillespie and Newcomb; "Johnny in the Army," "My Tiny Colored Lady," "Dear Rosalie," "I'm Longing for You, Sweetheart, Day by Day," and "In Georgia."

Rogers and Lavine, the unique comedians, are singing "My Dixie Queen," a catchy coon song by Sidney Perrin.

Blanche King's big three, as far as her songs in The Blonde in Black are concerned, were without a doubt, "Cynthia Jane," "When She Walks Like This," and "De Banjo Serenade."

Among the songs which Edward Harrigan will sing in Under Clover are "A Coon Will Follow a Hand," "Oh, What's He Use?" "When Mamie, Sweet Mamie's a Bride," "The Fringe of Society," and "Limerick's Running Yet." There is a decided suggestion of a new "Maggie Murphy's Home" among these titles, and also the promise of a good old coon song caper of the true Harrigan type.

Baby Connor, one of the most popular child singers of the West, is irresistibly sweet when she sings and acts "Sadie Green."

Two stirring march numbers, "The Spirit of '76" and "Every Man is a Volunteer," are equally effective with Will S. Rising.

Rogers and Lavine, the unique comedians, are singing "My Dixie Queen," a catchy coon song by Sidney Perrin.

The Globe Comedy Four are singing the coon song of constancy, "I Don't Want Nothin' But Sally."

Eddie Leonard has found a great song in Peyer and Lewis' "Never Do Nothin' for Nobody That Does Nothin' for You," with which to demonstrate his powers as a singer of comic coon songs.

The Pan-American Four, who were welcomed enthusiastically all over the country during the past winter in vaudeville, have recently combined their forces with a number of other clever people, and, under the name of the Pan-American Minstrels, are touring the summer parks throughout the Southern vaudeville circuit. They are singing a number of new and attractive songs, among them being the impassioned love song, "Just for To-night," by F. O. French, which seems to be the most popular. In connection with this distinguished quartette may be mentioned the remarkable life of the ballad, "When You Were Sweet Sixteen," which has become a regular request number with them. Of all the songs which were popular two seasons ago, this ballad is probably holding out better than any other. It has, besides its beautiful melody, a touch of genuine heart interest which cannot be ground out of it even by the ubiquitous hand organ.

Thurston, the marvelous illusionist at Keith's, is using "The Sentry March," by Arthur Haskins, and "Autumn Thoughts," by Melville Ellis, as incidental music to his act.

May Trumble, after trying everything published, has chosen for her feature song "I Could Never Love Like That."

Thomas McKenna, of Haverly's Minstrels, has recently added to his repertoire the dainty ballad, "Two Little, Blue Little, True Little Eyes," by John W. Bratton.

At Brighton Beach last Saturday Frank Combs made a big hit with "My Own United States."

John L. Guilmette has written a new song with the comprehensive title, "The Owl, the Dog, the Cat, and the Rooster," introducing imitations of the animals and fowls named above. It will be sung in Charles H. Yale's Everlasting Devil's Auction by John L. Guilmette and Katie Allen Fox.

Victor Haldeburn, a singer of high class songs, has decided to interpolate among them one of the ever popular coon songs, and he has chosen for his first venture in that line "I've Got to Go Now 'Cause I Think It's Goin' to Rain."

The Norsemen march and two-step, a new composition by Harrington L. Brannan, is to be found upon the programmes of many prominent orchestral leaders and dance masters. It is interesting from start to finish and seems destined to become very popular.

Nick Wright, of the Bohemian Trio, is singing with success the latest ballad hit, "In the Village by the Sea."

Ida Nicholai, of the Bohemian Trio, is using the latest waltz song, "Up and Down the Line."

The Garrity Sisters are featuring Jerome and Schwartz's "The Gambling Man" at Keith's this week.

Kate Dahl is featuring Shapiro's waltz song, "If I Had a Thousand Hearts." She is at Rockaway Beach this week.

Washburn and Lane will be the feature act with Rice and Barton's show, and will use "Up and Down the Line" and "Julie," published by Shapiro, Bernstein and Company.

The autographed copy of The Tenderfoot, adorned with the signatures of author, composer, director and each individual member of the original cast, has just recently been added to the private library of Edmund Witmark, the music publisher. It is Mr. Witmark's custom to have

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such a souvenir of every big production in which his house is interested. There was a great deal of discussion when the score was received from The Tenderfoot company. Mr. Witmark knew every name inscribed therein, until down at the very bottom, he was astonished to see a large elliptical mark of a puzzling contour, over which was written "Rupert—His Mark." Speculation was rife as to whom in The Tenderfoot company was so illiterate as not to be able to write, until finally a letter from Mr. Carle, the star of The Tenderfoot, solved the puzzle. Rupert is the donkey upon whose back the comedian makes his first entrance in the play. Rupert's hoof was inked and his signature duly stamped to the list of original performers in The Tenderfoot cast. Truly no one deserves more than he to have his name perpetuated in this connection, as his self-possession and reposeful manner was one of the hits of the piece.

Bessie Clifford, the clever little soubrette, now playing at Rockaway Beach, is using Stanley Crawford's "Show the White of Yo' Eye" and also "In the Jungle I'm a Queen."

Farron and Hollander, writers of "Tildy," have placed a new composition with the Newton Publishing Company, of Chicago, entitled "Come Down, Miss Malinda."

ENGAGEMENTS.

Among recent engagements through Bennett's Dramatic Exchange, Chicago, are Frederick Van Rossum, with The Ferris Stock, Minneapolis; Allen May and Elizabeth Gerrish, for Jess of the Bar Z Ranch; for the Zeb and Zarrow attractions; Genevieve Tucker, Molly Miller, Ursula March, Florence Cooke, Genevieve Lamour, Hortense Rhodes, Marie Rebe, Eva Flint, Annie Mack, Ollie Spencer, and E. A. Homan, for When Johnny Comes Marching Home;

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In answering these advertisements please mention THE MIRROR.

Roy Linden, with The Minister's Son; C. Eddie Morton, with The Lady of Newport; Wade Rhine, Warren Ashby, Maud Sutton, and Winous Bridges, with Out of the Fold; Fritz Adams and Madeline Withrow, with J. L. Rodriguez company; Frederick Seaton, with the Earle Stock company, Lincoln, Neb.; Rex Barlow and Walter Law, for The Little Princess; Harry L. Franklin, Mable Yates, Barbara Swager, and Reginald Barlow, with Along the Mohawk; Martin Franklin, L. E. Miller and Frank Durant, with Lincoln J. Carter's attractions; Madeline Trelligan and Madge Tucker, for the Louis Hattenbach Vaudeville company, at Denver; Zoe Matthews booked over the Tony Lubelski Vaudeville circuit on the Coast; Ralph Rollins, with Richard Buhler, starring in Paul Revere; L. E. Atkinson, with Utah; Nicholas Cugley and S. S. Sylvester, with J. H. Ward's A Human Slave; Joseph Maurice Sullivan, with Sweet Clover; Elmer Jerome, with The Lady of Newport; Kate Griffiths, to support Hal Godfrey in vaudeville; Fred Briggs, with An American Gentleman; Annette Marshall, Frederick Montague, Fatti Rosa, Billy Robinson, Thomas Hoeft, George Berry, Reginald Barlow, Louise Carter; James Hester, with The Metropolitan Theatre Stock company, at Duluth, Minn. and W. A. Adams, with Sandy Bottom.

The company which will support Edward Harrigan in Under Cover will include: Rex Colver, Joseph Sparks, W. H. Bray, Henry Bart, Ann Scott, John Pierce, Maurice Drew, George Morris, Annie Yennau, Harry Fischer, Eugene Bachelder, Adelaide Manolis, J. H. Wilson, Bert G. Clark, Edward Mack, David Christie, Jennie Vannatta, James Lambert, Ada Wild, Louis Wild, Lillian Eldridge, Clara Dow, O. L. Stant, Alvin Davis, Herman Corbly, Harry Smart, Leo Hasey, and Alice Sargent.

Marion Watts has been engaged for the American production of The Three Little Maids.

TELEGRAPHIC NEWS

CHICAGO.

Babes in Toyland Suit—Summer Guests from the Windy City—Gossip.

(Special to The Mirror.)

Chicago, July 13.

Old Sol is still trying the profits out of the theatrical business in Chicago, and the third week of July opens with a nearer approach to mid-summer sunshine. Two more downtown theatres, the Illinois and the La Salle, have closed, and by next Monday the Great Northern and McVicker's will be added to the list, leaving the Grand Opera House, with Babes in Toyland, the Dearborn, with The Tenderfoot, and probably Powers'. The length of the engagement of Babes at Powers' is facing the music seems uncertain. Business is fair as a rule, though now and then, when rain and other fortuitous weather developments result in a cool evening, the two musical comedies draw large audiences. The staggering force of the hot spell was not realized when it began, over two weeks ago, and managers had in mind the cool, favorable summer of last year. There was spring overcast weather this year almost to July raising the receipts and spirits in the theatre. And then the blizzards of Chicago, of course, the brethren of the outdoor amusement places are not worrying a bit. Neither is the ice trust.

Outside the centre of town one line theatre, the Bijou, is in the land of the living. But in a few weeks it will have company for the somewhat summer season will be short. Along in August these and those doors will open, and the new season will be well started before Sept. 1. The Great Northern will lead off with The Burgomaster, Aug. 2, followed by McVicker's, Aug. 15, with Sherlock Holmes. And by that time the hundreds of road companies now forming in Chicago will play forth in all directions to conquer and burden the Chicago banks with an in-pour of concrete joy.

The engagement of A Chinese Honeymoon at the Illinois was ended last Saturday night, July 11.

Win and the world would participate.
Fall and you fall alone.

A literary woman from the cool and shady city of Evanston, now comes forward, makes her bow to the public and the Superior Court, and says she is the author of Babes in Toyland. She has asked the Court to enjoin the beautiful extravaganza, and out of her pocket she has produced a document which she calls "fifty lucres" to her alleged glory as the master mind of the piece. It is impressive that, no matter how well founded this woman's claim is, she has waited until the Babes' success has been assured before coming forward as the author. Nothing on the stage, at least, succeeds like success in bringing out rival claimants for the literary estate, with a touch of feeling for the box-office. The Evanston woman, in this case, is Miss Alice C. D. Riley, and she is of note in the fine arts whirl of the north shore suburb. In the first announcement of her legal move for laurels and cash the public was informed that she had composed "poems, lyrics, operas and musical and literary works of various kinds." Then the announcement went on this way: "Many of her productions, it is said, have been published, and her musical and literary compositions have been the source of considerable income." Miss Riley says that early in 1902 she was preparing the scenario and lyrics of a comic opera, entitled The Toyshop, and that she then heard that Frederick B. Hamlin and Julian Mitchell were trying to develop a comic opera for the summer season of 1903. Miss Riley says she asked George Hamlin, a brother of Frederick B. Hamlin, to help her get her manuscript before them, and that a "preliminary sketch of Toyland was left with George Hamlin to inspect." He spoke favorably of her work, she alleges, saying among other things that there were a number of new ideas in the second and third acts, and mentioning in particular the plan of having the actors represent mechanical toys, as well as the employment of magic in connection with the changing of the various scenes. Thus it appears, the spirits of the literary woman from the north shore city were excited, and it was therefore a crushing blow she felt on March 9, 1903, when she asserts, George Hamlin told her that Toyland had been rejected. Miss Riley avers, in her complaint, that Frederick B. Hamlin and Julian Mitchell were writing Babes in Toyland while her manuscript was undergoing rejection, and she alleges that Messrs. Mitchell and Hamlin decided to change the name of their production, after rejecting her piece, to Babes in Toyland. Finally she makes the comprehensive assertion that Babes in Toyland, as it is now presented, contains many of her words, ideas, characters, scenes and costumes. Miss Riley estimates that Babes in Toyland is now pouring \$2,000 a day into the treasury of the Grand Opera House, and she demands six per cent. of the receipts from the start. So much for Miss Riley's side. All she has to do now is to await the course of her case before the Master in Chancery to whom it was referred. Meanwhile Press Agent Hammond, of the Grand Opera House, is giving out flat denials that anybody connected with the house or Babes in Toyland ever saw Miss Riley's manuscript except George Hamlin. To him, says Hammond, she did submit a sketch of something she called Toyland, but he is positive it never got any further. The idea of deadly toys to kill children, because the inventor hated young folks, is ancient, and the idea of actors representing dolls and other toys is common. Fully aware of this, Mr. Hammond puts Glen McDonough and Victor Herbert decided to use these ideas, and took for the nucleus of their prospective production an old piece, Wonders from the pen of Fitz James O'Brien before the Civil War. He used the idea of the inventor being killed by his deadly toys, and deciding to add a nursery story first took the Pied Piper of Hamelin and then the Babes in the Woods. It was in January of this year, Mr. Hammond says, that Miss Riley submitted her literary rivalry, mingled with the jingle of the dollar, in before the Court, Babes in Toyland is before the people, having passed from the Court of Critical Opinion with a tremendous favorable decision. All these summer days, afternoon and evening, the crowds flow on to the Grand Opera House. This theatre and that is folding its arms and shutting its eyes for a summer snooze, but the Grand is wide awake. Victor Herbert came on from Saratoga, and from a seat near the bald headed row heard Babes in Toyland. The Record-Herald quoted him next day as saying his own music in the production was good, not cheap, and that he would not change a note. He was particularly pleased with the glorious environment given his music.

The engagement of Ethel Browning by Harrison Grey Field for his Spanish production has elicited very favorable comment here in Chicago where Miss Browning won praise as a member of the stock company at Rush Temple.

Richard L. Crescy, of the Crescy Amusement Company, says Clara Thropp, who had the lead in A Gambler's Daughter last season, has been re-engaged by him to play the lead in A Ruined Life, a part created by Mr. Crescy's daughter, Elsie Crescy. Mr. Crescy's organization will start out of the Fold, Dora Thorne, and A Ruined Life on the road from Chicago next season. A Gambler's Daughter will be laid off till 1904-1905.

The Marlowe Theatre, in Sixty-third Street, Englewood, a suburban playhouse, which was open by Julia Marlowe the year of the World's Fair, will be reopened Aug. 23 as a theatre after many years desuetude. Its attractions will include such plays as Across the Pacific, King of Detectives, Mr. Nicolson's Night Before Christmas. The Crescy company will manage the theatre.

The reckless realism of the Resurrection is going to be trotted to the people of Chicago at McVicker's Theatre, and Blanche Walsh will play Maslova. There is little doubt, at least in the mind of Manager Sol Litt, that this harrowing production will pack the theatre during the entire three weeks of the engagement. Chicago sees

it at dollar prices while New York paid two. Another engagement for McVicker's next season of which the management expects much is the three weeks of Kirk L. Shelle's production of a Chicago play by Chicagoan, Mr. Blossom's Checkers. It introduces the favorite race track of this Western capital of wealth and culture, Washington Park, and it is altogether probable that even a blizzard, the engagement is in mid-Winter, will not keep the patriotic crowds away. If there is any betting on the American Derby in Chicago, what pleasant memories it will call up in the audience! Besides Checkers' royal welcome, another of the same sort awaits the Bostonians, who will again tunelessly awake the echoes of the famous Madison Street Theatre. Florodora is coming back there again, too, and Way Down East, which seems to be a perennial winner away out West. Herbert Kelcey and Effie Shannon and company, in Sherlock Holmes, will open the house Aug. 15, and later on Chauncey Clcott will come with a new play. The English actor, Charles Warner, will be seen at McVicker's next season, and the Drury Lane melodrama, The Best of Friends. The house will be closed from July 19 to Aug. 15, but from then on, Mr. Litt says, the entire season of forty-five weeks is booked solid. It was not very long ago that Sol Litt was a boy about his home town, Milwaukee, and later he was associated with his brother, Jacob, in the management of the Bijou Theatre.

A. C. Frost has decided to build a \$35,000 theatre in Highland Park, a fashionable suburb of Chicago. Vaudeville in summer, dramas in winter.

Charles J. Burkhardt, formerly of the La Salle Stock, is going on the road in a sketch written by H. L. Baker.

Milo Bennett, of the Bennett Dramatic Exchange, is summing at his cottage near Bay View, Mich. Mr. Baker remains at the office.

Frank K. Rice will be with the Zeb and Zarow Trio next season in Zig Zag Alley.

The Tenderfoot is traveling on toward its one hundred and fiftieth performance, full of the jolly little microbes of success in spite of collar-wetting weather.

Chicago's Halito round about the City Hall with the Grand Opera House as a centre is crowded with actors and actresses these days. It seems to exceed upper Broadway in numbers.

A dramatic exchange expert observer says he detects a more remarkable Western movement than ever of both actors and managers to Chicago. The Wildman and Bennett agencies are forming more than two hundred one-piece companies, and altogether there is a lively prospect for the coming season.

It is refreshing to see an artist like Katie Barry always ornamenting the stage with care and conscientious thoroughness as well as skill. Year in and year out she has sung "I Want to Be a Lady," and each and every time, I am sure, with her original excellence in the song.

At the start in New York I saw and one hot night I happened into the Illinois Theatre where while she was on in The Honeymoon. Same Katie Barry, same "Lady," same care to bring every little detail of her performance up toward perfection in the most convincing manner.

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the place, also reached town in time to join the party.

Ward and Vokes will begin their rehearsals of their new play, The Two Pinks, at the Majestic this week. They are the first of the season to begin work.

Grace James, of Peggy from Paris, has appended, and an operation was performed at the Homoeopathic Hospital last week.

George W. Magee has returned to town from his vacation trip to Brackett's Claim, in New Hampshire, and now he has begun his preparations for his new season, which will open 8 with The Child Slaves of New York.

Eugene Tompkins has R. G. Gilmory as his guest for a yachting cruise along the New England coast.

Hattie Williams, who is a Boston girl, has been visiting relatives in this city.

K. J. Connelly and his wife have been at Boddett's Landing, on Lake Sunapee, N. H., as the guests of Mr. and Mrs. William C. Matthews. While he was here Mr. Connelly secured the old stage door at the Museum, and he will present it, with an appropriate poetical inscription, to Willie Collier, in memory of the time when he played at the Museum.

A. L. Wilbur, of the Majestic, returns to Boston this week after his cruise on the Great Lakes with K. D. Stair.

Corinne Cantwell, formerly with the stock company at the Bondola Square, is having an experience with vaudeville, as she appears with James Horne in An Awful Fix.

Heleen Hale has taken a house at Jamaica Plain with her mother and will make that her home for the remainder of her engagement here with Peggy from Paris.

Mary Hall is going to follow in the footsteps of Maggie Mitchell, for Fanchon the Cricket has been placed in rehearsal for the next production by the stock company.

John J. McNally, the playwright, will move from Brookline to New York this week, and will spend the summer with his family at Monument Beach, N. J.

Somewhat sensational reports about Dan Daly's health were telegraphed on from New York last week, but they were not true. He is at Revere, and while it is admitted that he was in a low physical condition and very much tired at the end of his long season, he has now recovered and is in as good a condition as he was a year ago. He is not ill in bed, but drives out daily.

Ethel Clifton is now the leading woman with the Aubrey Stock company at Music Hall, having taken the place of Daisy Lee Whipple.

Mrs. Ella Carle, the wife of Richard Carle, the comedian, was one of the distinguished Christian Scientists to visit Boston on the occasion of the recent convention.

B. P. Chaney, the husband of Julia Arthur, has named his new summer home on one of islands in Boston harbor "The Moorings," which is a most appropriate title.

One of the teachers who came to Boston to attend the convention of the National Educational Association became stage struck, but she was successful enough to get a place in the company of Peggy from Paris. She hailed from Nebraska and she modestly veils her identity behind the stage name of Marguerite Mason.

Rev. C. A. Skinner, the father of Otis Skinner, officiated at the funeral of Gustavus Frothingham Hall, the opera singer, at Mount Auburn Chapel, 10. Quite a delegation from the Boston Lodge of Elks, of which he was at one time a prominent member, was present. The interment was at Mount Auburn.

About one hundred and forty children connected with the play school of the Guild of St. Elizabeth saw The Fire Patrol at Music Hall last week as the guests of A. L. Wilbur, of that theatre, and W. D. Fitzgerald, of the Aubrey Stock company.

Grace F. Atwell is back in Boston again after a successful season at Washington. She played Camille at short notice the last week, and her mother tells Boston friends that the death scene was so realistic that every night after the play crowds of people went around to the stage door to find out if she were really dead.

JAY BENTON.

PHILADELPHIA.

Keith's Theatres Still Open—Star Changes Policy—Summer Gossip.

(Special to The Mirror.)

PHILADELPHIA, July 13.

All our managers are out of town; thermometers are close to the century mark, and the two Keith theatres are the only places of amusement open.

The Bijou Theatre Stock company is giving a first-class entertainment of Jane to-night with a newcomer in Mabel Montgomery enacting the title role, replacing as leading woman Alice Johnson, who refused to rehearse for her coming starring tour in A Friend of the Family. Miss Montgomery was received with favor. The Gilded Fool July 20.

The Star Theatre (Frank Dunn, proprietor) will leave the list of burlesque houses and open in August as a first-class dramatic theatre at popular prices under the booking direction of Stair and Havlin. The theatre is situated on one of the most prominent shopping blocks in this city, and when opened will come into competition with Keith's Bijou and Forthright's Theatre, all within five hundred feet of each other.

Engagements for the Forthright Theatre Stock company thus far are Florence Roberts, Albert Sackett, Julia Sanderson, George W. Barbier, and Edwin Middleton.

The attractions at the various parks continue unchanged. All are now doing well and making up their losses. George E. Bogie, at Wood-Lynne Park, over in Camden, N. J., is giving a fine vaudeville bill.

The Fall openings are: Park Theatre, Aug. 17; Auditorium, Aug. 17; Lyceum, Aug. 24.

George Plowman, the well-known theatrical architect, died in this city last Tuesday of paralysis.

Cape May Notes: Strange and Matthews' Stock company gave up the ghost here for lack of patronage. At the Iron Pier, John B. Wills' Musical Comedy company is doing What Happened to Jawamith, aided by Virtue and Fortner, song illustrators. R. Kane's Metropolitan Ladies Orchestra has left the Iron Pier and is now playing at Arnold's Summer Garden. At Sewell's Point Pavilion, Billy Watson, Hamilton, Simons and Hottentott, Marks and Swenk fill the bill. Business as yet is far from booming.

S. FENNELLSON.

ST. LOUIS.

Great Weather for the Gardens—Music Features of the Exposition.

(Special to The Mirror.)

St. Louis, July 13.

The past week was decidedly the warmest of the season and the gardens did a big business. Not only the plays drew immense audiences, but the garden attractions, such as the scenic railways, and we have five of them, loop the loop, steeplechase, aquarium and all manner of mid garden attractions, played to capacity. St. Louis gardens never had so many outside attractions as this season, and they never have experienced such enormous business.

1492 scored at Delmar. Richard Harlow, who was the original Queen Isabella, heading the cast, of course added much interest to the production. Taking all in all, it was about the best attraction offered at Delmar this season.

Another of Weber and Fields' Jingles, Hurly Burly, is the Delmar bill this week, being presented by the company that opened the season here, and is headed by Freda Gallick, Josephine Newman, and Biddie Harris and Bernard.

The Silver King, at Koerner's, was adequately presented by Lawrence Hanley and Victory Bateman. They were well supported by the popular members of the company.

The Merchant of Venice, with Hanley in his

portrayal of Shylock and Miss Bateman as Portia, is the current attraction.

Suburban Park is growing in favor with thousands of persons who are enjoying the work of the Band of Honor. The organization is easily the first of brass organizations seen here, and Mr. Sorrentino, the leader, has never shown a quicker appreciation of the wishes of his audience than he is doing now. The relationships between bandmaster and audience are pleasantly friendly, and the concerts are almost informal, so good-natured are the musicians in the matter of numbers not on the programme. The high diving horses and the prismatic fountain are additional attractions.

Monica Lee, who has been visiting here for two weeks, left for New York over the Big Four at noon Friday.

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May. Manager George W. Stewart, of the Bureau, will sail for Europe in August to close contracts for the appearance for the famous Le Garde Republic Band for eight weeks, and the British Grenadier Band for the same length of time. Features of the music programme for the Exposition, which were given out Wednesday by Director of Exhibits Hall, reveal the appropriation of \$450,000 by the Exposition management to provide music. Prizes aggregating \$50,000 will be given for band concerts, and prizes amounting to \$25,000 for choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening. Orchestral concerts and organ recitals will alternate at four o'clock in the afternoon of each Exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer, who will be heard in a series of recitals. The organ for these recitals will be the largest in the world, having one hundred and forty speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the centre of the Cascade Garden picture. At intervals choruses from the principal cities of the country, and especially in the great Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestral, organ and choral concerts, and the best talent in the country will be drawn on for this purpose. In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature. The experience of the Chicago, Paris and smaller expositions has determined this plan. Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians. A satisfactory compromise in the make-up of the programme eliminates very heavy features. Works of American composers will be used as much as possible but selections from foreign composers will be frequent. The best published and unpublished native compositions will receive a hearing. Manager Stewart has been authorized to go abroad to engage the best talent, as well as a distinguished orchestral conductor, and an organist of international fame. Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the Bureau. Other conductors of national standing will also be engaged. Edmond R. Kroeger, of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with the leading organists in the United States for organ recitals. The St. Louis Orchestra, which will be engaged, will have about eighty-five men, mostly from the St. Louis Choral Symphony Society, the other members being selected from great Eastern orchestras. A uniform admission of 25 cents will be charged for all concerts and recitals in Festival Hall. The band concerts in stands about the grounds will be free, except for small enclosures immediately around the stands, the admission being a small fee. The official staff of the Bureau, as completed, includes George D. Markham, of St. Louis, chief of the Bureau; George W. Stewart, of Boston, manager of the Bureau; and Ernest R. Kroeger, master of programmes.

J. A. NORTON.

WASHINGTON.

Summer News from the Capital—The Parks Prosper—Theatres Closed.

(Special to The Mirror.)

WASHINGTON, July 13.

The theatrical season at this point has received its finishing touch and the work is complete. The Lafayette Opera House, the only theatre to remain open, was forced to bow allegiance to the intense heated atmosphere and closed its doors Saturday night. The Griffin Musical Comedy company, presenting The Lady Slave as the closing bill.

Nothing remains now but outdoor amusements, which are strongly distributed among the outlying parks and river points, with band concerts and other features. At Cabin John's Bridge, a suburban resort that is at all times when the conditions are conducive one of the most popular, presents Haley's Military Concert Band for the coming week with a specially arranged programme of national airs with firework accompaniment.

At the Palm Garden Theatre the Armat motion pictures presents the Wild West and other scenes.

Chevy Chase Lake continues successfully with the Marine Band in an attractive programme, and at River View on the Potomac water athletics are a drawing card, last week's feature being Wizard Heer, the trick bicyclist, who rides the steep incline of the water chute with somersaults into the lake.

With to-night's wire the vacation period commences, and until next season's commencement, unless something important occurs, communications from here will be discontinued.

JOHN T. WARDE.

CINCINNATI.

Summer Business Continues Good—Marriage in an Opera Company.

(Special to The Mirror.)

CINCINNATI, July 13.

The Chester Park Opera company began the third week of its season last night with a creditable performance of Carmen. The vocal honors were carried off by Anna Lichter, Lloyd D'Aubigne, Frederick Motley, and Bernice Holmes.

Pain's Last Days of Pompeii finished a satisfactory ten days' engagement at Coney Island last night.

Phinney's Band has begun the fifth week of its engagement at the Lagoon, and its success has done much to restore that once popular resort to its old time favor.

Elvia Crox Seabrooke has severed her connection with the Chester Park company and has departed for the East. Her successor is Irene Johnson, who has made a favorable impression by her first appearance.

Rose Cecilia Shay, late prima donna of the Gordon-Shay Opera company, was married 8 at the residence of her father, in this city, to Joseph J. Fredericks, the tenor of her company. It is Miss Shay's intention to continue her tour next season at the head of her own company with her husband as her leading support.

H. A. SUTTON.

BALTIMORE.

Pabel Garden the Only Amusement Place Open—The Attractions.

(Special to The Mirror.)

BALTIMORE, July 13.

The only place of amusement open in the city is Pabel Garden. The attendance there is very good, the attractions being John Boie, baritone; Margaret Neilson, soprano, and Nagel and Adams, comic sketch artists.

HAROLD RUTLEDGE.

Louise Mackintosh. At Liberty. 114 W. 40th St.

BEFORE AND BEHIND THE CURTAIN.

V.

Having said that modern progress should have its limitations in the sphere of art, let me now point out one or two instances in which such progress has been retrogressive.

Stage management is an art within an art, and the better the play the more vital its importance. Yet the drama has lost in imagination, speech, contemporaneity with the magnificent and bewildering development of modern stage management in accuracy of detail and realism. There was room for improvement in the past. Lady Macbeth, as she glided on in the sleep-ward scene, to send a shiver through her audience and hold them spellbound. The indefinable touch of genius was there and nothing interfered with it. But when this same audience beheld the apparitions, so far removed from the supernatural as they arose on the jerking, creaking, wobbling machinery, clumsily propelled by an awkward 'prentice hand, laughter was scarcely repressed.

The realistic in stage scenes and properties then as an appeal to the imagination ordinarily is now. Even the stage book, as dear old Thackeray says, "was unlike any other book."

The modern director orders a more scientific working of all such matters, and the stage carpenter is an "architect."

Mr. Augustin Daly was, I think, the first to put solid doors upon the stage with real handles, which could be actually used.

May Dion Boucicault's memory be kept green! He was not only a clever actor, but better dramatist and wonderful stage-manager. Indeed, he was the pioneer in giving us effective and substantial stage settings, having experience to know where to stop. And this is the point at issue, superb as the productions are to-day. The blots upon the canvas too often spoil the picture. If the stage is to be a reproduction of nature, why place it night after night in an unmistakably artificial atmosphere?

Of course, we might begin with the inevitable footlights. Lucifer and his flames are sought for below, but as a well-known painter said the other day, "God's light comes from above." This was evidently the great French actress Rachel's belief, for some years the three rows of extra head lights remained in one of the New York theatres where she had required them to be placed, while the footlights were either moderated or not used for her at all.

Another such protest against a familiar absurdity is to be found in Herkimer's little private theatre, where the painter-manager has arranged a generally diffused light, leaving his actors in no need of the footlights. This method being accepted by brother artists as a correct one, why may not the good example be followed? (Introduced when there was no other way of seeing dips at their feet), why must we in the twentieth century, with every possibility of illumination at our command, neglect all and every proper means, and with the auditorium resembling one dark cavern and the stage another, depend upon a series of kaleidoscopic effects, deep pink, then purple, yellow, white, green or blue, until the mind is bewildered, the head reels and the eyes are weary in looking into the electric glare?

That this effect of lights should be used to advantage in spectacular plays, comic opera, or when there are in keeping with the author's suggestion, I of course agree. For instance, Romeo and Juliet calls for moonlight in the balcony scene; only a distinct line should be drawn between necessary and commendable reform and an elaboration of detail which confuses and distracts more than the shabby expedients of old times. Moreover, and above all, when show and pageant can be dispensed with and in its place simple and expressive acting alone makes its appeal to the imagination, surely the modern appliances were more "honored in the breach than the observance."

The language of Shakespeare is the great consideration, and must be made so. Looking back to the first night I ever saw Henry the Eighth, I am certain no procession of white robed spirits in the flesh (which the author himself indicated) could have made me see the blessed troop "as Miss Cushman made them seen in the mind's eye. I was like other girls of fourteen, rather impressionable, and fortunate enough to stand at her side in the little group gathered about her in the death scene. As the pure voice of one of her attendants sang "Angels ever bright and fair," making the celestial harmony she craved, the Queen slept and dreamed of the "eternal happiness." She saw the "spirits of peace" and made poor Katherine wake, "altered, pale and earthy cold," to mourn having been left in wretchedness behind. Even at this distance it all seems absolutely real. A most wonderful effect was wrought by Miss Cushman in this scene, not upon the public alone but upon the players.

I cannot help feeling that it appears like a want of respect for their art when some high priests of the drama vulgarize or minimize opportunities for great acting, while they introduce tricks touches whether they may be of electric color or anything else—like a "call," for instance, in defiance of the rules of art. I do not mean raising the curtain on a tableau, when the applause warrants it, but the actor appearing out of his character when the interest of the play demands that he should remain within its limits.

What shall be said even of Bernhardt? In Camille the heroine bids farewell to Armand—"farewell forever." The whole interest centers in her departure. On one occasion I can remember the creaking back of a sob as the heart-breaking Camille left our sight, but before the tears of the spectators could be wiped away Bernhardt returned to the scene of her "farewell," smiling, curtaining behind her lover's back and kissing her hands as they again came in front. Of course this personal appeal gained as all over Armand and the cruelly disenchanted audience were left to switch back again as they best could to the track and continue the course of the play. Let me do Bernhardt the justice to say this was some years ago. She did very differently in her last visit. But when such a breach of good taste comes from such an artist, criticism and censure cannot be too severe.

To Sir Henry Irving as a masterly stage-manager, we owe much. His keen judgment in selecting a cast, for instance, beginning with the classic, regal, dignified Antonio, made some of us see for the first time the importance of The Merchant of Venice. Personally I thank him most for the resuscitation of the fifth act of the play, which had been omitted for years. But the fourth act as he once gave it at the Boston Theatre left but another sorry memory. Had Henry Irving been a looker-on it seems that he must have been the first to demand a more legitimate and appropriate illumination than this before-mentioned scene on the figure of Shylock. As the actor took his place, the man in the entrance missed a stride forward. But the operator, having discovered his mistake, anxiously shifted his focus back and the pincer was again in the dark. Again Shylock dodged to the right. The electrician with equal celerity to the left. The audience might try to soar with the dialogue, for imagination was disillusioned and Shakespeare extinguished by electricity.

The full harmony of dramatic values would seem to lie in a repression of all distracting and impertinent detail. If, as we believe, excellence is only thus possible, every encouragement and every opportunity should be given it to manifest itself, and the actor of merit should stand like any other masterpiece against a simple background which brings the figure into prominent relief.

Returning for a moment to Irving's restoration of the last act of The Merchant of Venice, there is a characteristic story in connection with it told of William Warren, perhaps worth re-

posting, if only for the benefit of those who never knew the simplicity, frankness and shrink- ing reserve of that modest scholar and gentle- man, nor his intense and youthful interest in a Boston Theatre one Saturday night during the first engagement of the English actor in Amer- ica, obituary (as I have heard him say in Amer- ica) to all but what was being done upon the stage. The curtain had fallen upon the fourth act, when an imposing figure came down the aisle, and as it stopped at the comedian's seat rather a loud voice inquired, "Pardon me, is this not Mr. William Warren?" With over- whelming confusion of manner the fact was ad- mitted by the comedian, who shrank from being queried, "Mr. Irving asks if you will not come to hands with you." He is most anxious to shake hands with you." The herald stood obsequiously waiting for Mr. Warren to rise, who, on the con- trary, remained in his seat, and while he thanked the bearer of the message and Mr. Irving for the honor and begged to be allowed to come later, the comedian's pucker face and childlike insis- tence, "I want to see the fifth act."

Now for one final word regarding the observ- ance of nature stage upon the stage, especially as applied to modern make-up. If Thackeray what would he think of the present unlikely fa- ture surely, unless it were Indiana prepared for the war dance; and certainly like nothing in na- ture, there is the attribute of art to intensify what there is of loveliness. All the aids of the toilet as not only to enhance the natural beauty, but to impose upon the beholder, who with opera glass at close range is willing to vouch for the reality, I know I shall hear: "The size of the thea- tre!"

Yes! And you must consider the first row as well as the last, and all have opera glasses! "The lights!" somebody says. "The lights? Why, their very glare shows up every disfigure- ment as well as every beauty."

Adelaide Neilson was assuredly one of the love- liest women the stage has ever known, but she did not by any means scorn any feminine beau- tification. Yet as she stood for Juliet in the balcony, with the moonlight full upon her, even the complexion and the polished skin in all the sim- ilar of darkened fringe, just accentuated by the touch of darkened fringe, upon the lashes; no overladen "make-up" to the very face of its varied expression. "Grease paint" was not known in those days, and every artist will agree with me in thinking it better were it unknown now.

The hope of the dramatic future, as an art, depends upon the recognition, development and crowning of genius, exerted in a high sphere and appealing to all accents and mechanical accompaniments, to the imagination which all true artists cultivate.

William Henry Harrison

IN SUMMER PLACES.

MT. CLEMENS, MICH.

The many readers of THE MIRROR will be pleased to learn that the wife of George H. Primrose is rapidly improving. Mr. Primrose will soon be able to take his miniature Primrose and West and play his vaudeville engagements, knowing that his wife is beyond all danger. Maud Raymond is the life of the Park House. Mithral had a fine killing on the horses at Detroit last week, almost \$3,000. The actors at Fair Haven, N. J., will be delighted to learn that Dan Gracie, one of their fold, is rapidly improving after suffering for eight years he has submitted to an operation, and it says he will be crawling for crabs in the Shrewsbury River. Madame Malvino, the ballet instructor, is here for rest, and Ada Zell, of the American Stock company, New York, is here visiting friends. M. J. Michael, manager of the Galveston Theatre, Galveston, Texas, is here with his wife and son for the baths and rest. Mrs. Frank Thompson, of the Old Homestead company, has taken her course of baths, and she left for the East to-day. Laura Lantieri is visiting Sadie Hanson. Sherman Brown, manager of the Davidson Theatre, Milwaukee, is spending his vacation here. Mr. and Mrs. Ernest Hogan caught forty pounds of bass here yesterday. The Wada Opera company played here June 26 and 27. Nine principals and no spring- ers or rollers, which the chappies missed on the arrival of company, consequently a poor house. But the attraction, considering the nine people, was very good. Mrs. Kate Daley, wife of Bobby Daley, died here Sunday, June 28, at the home of her mother. Mrs. Daley was well known as a vaudeville artist, but no relation to the famous Daleys of Boston. The Rev. R. T. Webb, of the Actors' Church Alliance, is the right man in a good place. Logan writes me to look for him on an early train. La Belle, the whirlwind dancer, are on the lookout for a home here. Charles A. Mason will be overjoyed to hear that Harry Pud. Tutill is to return to his first love, St. Plunkard. The weather is fine and fishing is better than ever. The S. R. O. sign is out at every hotel and boarding-house in town, and has been for the last three weeks, and yet there is always a hearty welcome and a room somewhere for the funmaker. Everybody here has a warm spot at heart for the actor and, passed along to look after our theatrical friends, a cent, and leave with his health restored and here are comfortably in four weeks' time. The days cool, the baths wonderful and the nights always scorable. For twenty-five years it has been the popular every day. The star this week is Bernard Blynn, the man with the big voice, and notices to burn. Thomas Reynolds, superintendent of Madison Square Garden, is wonderfully improved in health. Charles D. Wilson, of late treasurer for Primrose and Rockatader, has signed with Edward Stair to handle the "F. C. Sokes, but remains with us until Aug. 1. F. C. is visiting friends here. Cliff Dean, the comedian, is spending the Summer with his brother comes over each morning for his bath. Billy Taylor is playing at the Avenue. Detroit, this week. Billy runs up as often as possible to visit his numerous friends. Sam Bernard, who is on his way back from Europe, will come here the remainder of his vacation with his mother and brother, Harry. Jake Bernard is also at the Avenue, Detroit, this week, and comes here every day. Frank Howie is the past of a But- tlefish Club that is a great success. The St. Clemens Fishing and Hunting Club has extended an invitation to every professional here, and many thanks are due to Nick Norton for the use of his boats and fishing tackle. Dan Gracy, who has recovered, will join his wife and play Shea's Buffalo Theatre next week. R. F. Elsbury, manager of the Opera House at Trenton, Ohio, is here to spend his vacation. Stetson's Double Uncle Tom played here June 6, to capac- ity. Manager McKibbin was more than thank- ful to the professionals for the way they hustled to advertise dear old Uncle Tom.

CHARLES W. YOUNG.

PERCY PLUNKETT sends THE MIRROR this upon evening of Independence Day: "One year ago to-day this village looked as if a cyclone had struck it, which was all owing to the patriotism

and exuberance shown by the young men of Edgartown. Street signs were torn down, gates removed from their hinges, cat boats, row- boats and all kinds of water craft were piled promiscuously around the public streets, church bells were rung and Bedlam reigned supreme. When the citizen arose on the morning of the glorious Fourth he was greeted by a sight that tired him a twister. This Fourth was en- tirely different. Notices had been posted that all destruction to public property would be dealt with by the majesty of the law, and constables were appointed to look after the welfare of the burg. I was appointed a deputy sheriff, and as for two weeks in a slap stick comedy in which I lost twelve pounds of my obesity, dislocated two ribs and warped the flange of my left ear, I felt I was suited to the honor bestowed on me. I had recently played the part of a rube sheriff and my wish bone and a cane hooked over my left arm. I was a rube sheriff, b'gosh! and I am happy to say that the boys conducted themselves harmoniously and no damage was done. I was voted a huge success as a minion of the law, and I am now informed that if I desire to run for Mayor I will be elected hands down. But as I have already made an engagement with Joseph Jefferson for next season, I am forced to decline. The Edgartown Baseball Club were badly beaten to-day by the Vineyard Haven team at Vineyard Handicapped by the absence of three of our best players, and did not put up our customary good game. I was the umpire, and apparently gave 'cullid' gentlemen came up to me, and said: 'Say, boss, you do best umpire dat ever came to this year town. I want to shake your hand on our way home, the wagon broke down, pre- cker. I am now looking for that cullid man' Ray the other day and spent a delightful after- noon with Joseph Jefferson and his interesting family. The bluebird is plentiful now, but the many fish to secure the revenue as before, but I am glad to say that Odlin and myself are doing very nicely; in fact, we are clearing all expenses this Summer, which surely beats walk- ing on Broadway and baking. Weather here is splendid only two hot days. The nights are so cool that last evening they had to make a fire in the Home Club. The Summer boy and girl are in evidence now, and the place is filling up rapidly with out of town people. I predict a successful season for old Edgartown."

NOTES.

Mr. and Mrs. Harry S. Hadfield, of the Had- field Stock company, who are spending the Summer at Granby, Canada, recently put on a per- formance there of Under Two Flags. They were supported by local amateurs and the affair was an artistic and financial success. Mr. and Mrs. Hadfield will return to New York in a week to prepare for the coming season.

Extra Kendall and family have closed their Mt. Vernon house and gone to Bath Beach for the Summer. Mr. Kendall will commence rehears- als with The Vineyard Buyer company on July 13 and will open his season Aug. 3 at the Colum- bia Theatre, San Francisco.

J. D. Barton, who is spending a few weeks at his country residence at Lake Umbagog, Wis., has been entertaining a party of professional friends during the past few days, including Mr. and Mrs. E. J. Carpenter (Millicent Evans), Edwin De Coursey, and Nellie De Coursey. On Saturday, June 27, Mr. Barton's new launch was christened The Archer, in honor of his wife, Evelyn Archer. Appropriate ceremonies were participated in, including the proverbial champagne sprinkling dur- ing the christening and after.

Catherine Countess will close a forty-five weeks' engagement as leading woman of the Baker Theatre company, Portland, Ore., this vacation in Colorado Springs with her mother, and will open Aug. 20 in The Christian, in which she will be featured as Glory Quayle.

May Isabel Fink, the writer and monologist, she is under contract to spend the Summer, and expects to finish them before the Autumn.

Frank Guidenair left town last Tuesday for his home in New Orleans, where he will spend the Summer.

Will S. Rising, the actor-singer, who recently played The Private Secretary and followed with an artistic portrayal of Touchstone in As You Like It, will give a series of songs, which he styles Songs of All Nations, at the watering- resort this Summer, beginning at the Larch- mont Yacht Club and New Rochelle on July 4.

Frank Lindon, formerly stage director of the Bijou Theatre, Brooklyn, has signed for a sim- ilar position with Earl Burgess, a Daughter of the South for next season. Mr. Lindon is sum- mering at his home, Elmview, at Owego, N. Y.

John C. Rice and Mrs. Rice (Sally Cohen) are at Far Rockaway for the Summer.

W. S. Butterfield, of Butterfield and Bromfiel- low, is in the Maine Woods for a few weeks.

Clayton Mackenzie Legge, after spending a few weeks at Cottage City, will go to Nova Scot- ia for the remainder of his vacation.

Joel Haines closed a year's engagement un- der the management of Dick Ferris on June 1, at Duluth, and is resting at her home in Chicago. Miss Haines has signed with Edwin De Coursey as Angelina in The Orphan's Prayer for next season.

John and Mary Bankson left last Saturday for St. Joseph, Mich., for recreation.

Mr. and Mrs. Robert Rogers, who were with Mabelle Gilman last season in The Mocking Bird, are now on the Great Lakes with a party of friends on the way to Duluth. They will return about July 25.

Jim Winterburn passed through New York last week en route to Atlantic City, where he will spend a short time. Mr. Winterburn may stop in this city on his return West.

Gus Hill, accompanied by Mrs. Hill and daugh- ter, has been spending a few days at the actors' colony at St. James, L. I. There is to be a run- ning match at that place between Tom Lewis and Jerome Sykes on July 16 for \$25 on the baseball ground, the distance to be around the bases. Mr. Hill is to be the referee. Ed J. Connolly, accom- panied by his wife, Virginia Connolly, will Mar- tinez, Nellie Matthews, and Ed Berger, will ar- rive at St. James to-day to spend some time.

Mary Shaw is spending the Summer in Boston with her parents.

Alberta Gallatin is spending the Summer at Athol, Mass.

Isabel Irving and Lotta Linthicum are sum- mering at Siasconet, on Nantucket.

Wedgewood Nowell will remain at Atlantic City until August and will then go to Fabyans, N. H., for a fortnight.

Harry Carson Clarke is making a pleasure tour over the territory which he will visit next season with his company in Rosenfeld's comedy, His Ab- sent Boy.

Frank Harcourt and Fannie May, who are engineering at Ashtabula Harbor, Ohio, have been engaged for Helmick and Smith's production of The French Spy, which will open on Aug. 19.

Gertrude Coghlan is spending the Summer at Father Edward Island in the cottage where her father, the late Charles Coghlan, used to spend his vacations.

John Craig, who has just closed his starring tour in Prince Kael, is recreating at Bethlehem, N. H., with his family.

Mr. and Mrs. Horace Noble, who have resigned from the Rockwell Stock company, are spending a brief vacation at Montreal. Both are prepar- ing for their coming season with the National Stock company, under the management of

Thomas E. Comyer, who will feature Mr. Noble in a special line of plays.

Jameson Lee Finney, who will next season be featured in Broadhurst's new Curle's A Fool and His Money, is at Atlantic City for a fortnight, after which he will visit friends at Bee Harbor.

Henrietta Crossman has invited the individual members of the company which will next season support her in As You Like It to visit her at her Summer home at Lake Umbagog, N. H., where re- hearsals of the play will be held, thus avoiding a long season of work in New York during the heated term. The Rosalind upon which Miss Adelaide Neilson and are used by her in her pro- duction of the comedy. It was obtained in Paris and presented to Miss Crossman by a friend.

Al. H. Wilson and William De Haven spent last week in Put-in-Bay Island. It is added that "they had a fine time and caught one thousand crew weighing anchor."

NOTES OF OPENINGS.

Lieber and Company announce the openings of their attractions as follows: Ezra Kendall, at San Francisco on Aug. 3; The Christian, at the New York Academy of Music on Aug. 6; Edward Harrigan, at Boston on Aug. 31; The Eternal City, at Detroit on Sept. 21; Mrs. Wiggs of the Cabbage Patch, at Louisville, Ky., on Oct. 5; Philadelpha in The Amateur Cracksmen, at Philadelphia on Oct. 12; Vesta Tilly, in Chicago on Oct. 19; Eleanor Robinson, at Baltimore on Oct. 19, and Ada Rehan and Otis Skinner, at Trenton, on Oct. 24.

Idealene Cotton and Nick Long have been en- gaged for The Prince of Pilsen, which will open in Chicago on August.

Clara Cassady, who was last season with Flo- rodera, has been engaged for The Silver Slipper, which will open at Atlantic City in August.

The Rogers Brothers will open in John J. Mc- Nally's play, The Rogers Brothers in London, at Buffalo on Aug. 31.

Broadhurst and Curle's A Son of Rest, in which Nat M. Williams will star, will open at the Fourteenth Street Theatre on Aug. 17.

Charles A. Loder in A Funny Side of Life, at the Camden Theatre, Camden, N. J., on Aug. 15.

Butterfield and Bromfiel- low's Man to Man com- pany, at Tarrytown, N. Y., Aug. 8.

Elmer Walters' A Millionaire Tramp opens its second season at the Bijou, Chicago, Aug. 2.

Gus Mortimer has been retained for the part of Pierpont.

Julie and Elmer Walters' The Buffalo Mystery, by Lawrence Russell, opens its season at Dayton Aug. 3. The company consists of eighteen peo- ple, including Phineas McLean and Lillian Rose.

Julie Walters' Just Struck Town begins its sec- ond season on Aug. 6. The company includes Emily Erickson Greene and Baby Mildred.

Marie Montagu will open her tour in a new play, entitled Sweet Jasmine, at Annapolis, Md., on Sept. 15. The tour will be under the direc- tion of Wallace Munro.

A Gentleman of France, at the West End The- atre on Aug. 22.

William Collier, at the Bijou Theatre on Sept. 3.

Charles Richman, in Captain Barrington, at Weber and Fields' Globe Theatre, Boston, on Oct. 19.

TRANSATLANTIC TRAVELERS.

George Marion, stage director for Henry W. Savage and Henry W. Blossom, author of Check- ers, arrived from England on July 7 on the Kaiser Wilhelm der Grosse.

Walter C. Jordan will sail from Liverpool July 28.

Edmund Burroughs, who is at present on a tour embracing England, Ireland and the Conti- nent, will return to America on Aug. 11.

May Robson, who has been in Europe for the past two months, sailed for New York on the Minnetonka last Saturday.

Daniel Frohman arrived from England on Sat- urday.

Helen Gnest, who has been resting at Nahant, Mass., will sail to-day (Tuesday) from Boston on the Cunard liner Ivernia for England and a tour of the Continent.

SAID TO THE MIRROR.

BENJAMIN H. ANDERSON: "In THE MIRROR of July 4 appeared an article upon 'the smallest theatre in the world.' I believe that Toledo, O., can boast of a playhouse that is a trifle smaller than the one at Haverwood, Ill., referred to. This house seats forty-eight people, has two boxes, each seating five, and a raised stage capa- ble of holding a company of eight. The stage measures 10 x 12 feet. It has a curtain and large electric lights. The music is furnished by two sented here, and the theatre, under the man- agement of Clyde A. Brown, is devoted to dramatic performances only."

W. O. LOWDAY, East Jordan, Mich.: "In the Fair Dates for Michigan in last week's issue of THE MIRROR, the dates for Charlevoix County Fair at East Jordan should be corrected to read Sept. 22-24."

AMONG THE DRAMATISTS.

Clayton Mackenzie Legge, who is a grandson of the poet Roderick McKensie, has written a ro- mantic drama of which Robert Burns is the cen- tral figure and which deals with many of the poet's famous characters. Mr. Legge will be starred in the piece, which Charles L. Young will manage.

Daniel L. Hart, author of The Parish Priest, was elected a member of the Board of Governors of the International League of Press Clubs at their recent convention at Atlantic City. The office to which Mr. Hart was elected entails much responsibility, since the League is soon to erect a \$300,000 clubhouse.

NEW DEVICES FOR HOOLIGAN.

The new edition of Happy Hooligan now in course of preparation by Gus Hill for the coming season par- takes more of the spectacular than the productions of the past. The remarkable appeal of this famous car- toon to the little folks makes it obligat- ory on the management to cater to the juvenile wishes in a measure; therefore it is necessary to con- struct a two-fold performance. A number of me- chanical tricks and illusions similar to those used in the supervision of Gus Suckale, who recently made a tour of Europe collecting novelties for Mr. Hill. Three complete new scenes have just been finished by Claude Hazan, in which the mechanical devices will be shown. Blended with the spectacular will be a musical and comedy offering of some pretension. The season opens late in August.

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THE STRATFORD CONTROVERSY.

AN interesting contribution to the controversy that has raged about alleged vandalism at Stratford-on-Avon, and particularly relating to the SHAKESPEARE birthplace and other buildings sentimentally associated, has been made by SIDNEY LEE, who corrects errors in the public mind as to the antiquity of the buildings in question, and recites the purpose that has inspired "improvements" which have been assailed on one or another ground.

Early this year Mr. LEE was elected as one of the trustees of SHAKESPEARE's birthplace. Only recently has he been able, owing to previous engagements in America, to devote his time to the duties of that position. His full statement of the history of Henley Street—at least with reference to its buildings—and of the motives of those charged with the conservation of this historic quarter, would seem to justify the action that has been characterized by Miss Cornelli and others as "iconoclastic," as "vandalism" and as "barbarous desecration."

The objections seriously urged against the trustees were that they were wantonly bent on destroying the historic aspect of Henley Street, in which SHAKESPEARE's birthplace stands, by arranging for the demolition of houses of historic interest that had come into their possession in that neighborhood; and that they had conspired with the corporation of Stratford-on-Avon to apply to the purposes of a free library another building of ancient date situated near the birthplace. It was further objected that the proposed changes owed their origin to the intervention of ANDREW CARNEGIE.

Mr. LEE, stating that Mr. CARNEGIE had bought the houses adjoining the birthplace for presentation to the trustees, and that he also had undertaken the expense of providing Stratford with a public library, declares that it would be an impertinence to dwell upon this part of the theme, as "no right-minded person can fail to resent the introduction of Mr. Carnegie's name into the controversy in other than appreciative terms." It seems that Mr. CARNEGIE's action was taken in response to applications that came to him, and that he attached no conditions to his gifts, "which were manifest-

ly designed to serve the interests of Stratford and its literary associations." It is added that Mr. CARNEGIE expressly desired that his name should not be associated with the public library proposed. There are two libraries in Stratford devoted to different phases of SHAKESPEARE collection, and the town being too small to stand taxation for a regular library like that proposed to be established by Mr. CARNEGIE, it is held that the gift is thus desirable.

Relative to the charge that the trustees have neglected to preserve "the present irregular beauty of historic Henley Street," Mr. LEE proceeds to show that some of the houses, popularly regarded as veritable relics of SHAKESPEARE's time, are by no means truly such relics. He says:

Henley Street is undoubtedly one of the oldest in the town. Its records date from the Middle Ages. But no part of Stratford underwent more frequent and more complete renovation between the date of SHAKESPEARE's death and the end of the last century. As the little Elizabethan or Jacobean houses of timber and rough-cast fell in the course of ages into decay, they were from time to time replaced by new structures, usually wholly of brick. More than sixty houses form the street. The owners (of all but two or three, belonging to the corporation) were private persons in humble circumstances, who naturally carried out the needful renovations with a sole regard to economy, and with no consciousness of sentimental considerations. As a result the street, with the exception of one short strip, has long been lined by low, featureless, brick-fronted tenements, ranging in date through all the decades of the nineteenth century. One large section, on the side of the street almost directly opposite to SHAKESPEARE's birthplace, is barely four years old. Its architecture is of obtrusively suburban type. In some instances, when the buildings fell to ruin and reconstruction became inevitable, the interior timber supports were retained in order to save expense, and relics of ancient workmanship of no very romantic character were by economic accident and by no archaeological design incorporated in the reconstructed edifices. But even here, new flat brick fronts, fashioned entirely of modern material, invariably displaced the old timber façades, with their overhanging stories.

Mr. LEE, noting the permanent protection bestowed upon SHAKESPEARE's house, states that even that "as it is now is no survival from SHAKESPEARE's day."

The structure had suffered experiences very like those of its neighbors before it was purchased for the public in 1847. Some thirty years earlier half of it was furnished with a brand new brick front, and the timber façade concealed and damaged. The present exterior is the outcome of a thoroughgoing reconstruction which conformed to a sketch made in 1788. In order to isolate the renovated premises, houses on each side of it, despite the fact that they were in part of sixteenth and seventeenth century construction, were demolished at the date of the restoration, and their sites left vacant.

Thus, as Mr. LEE remarks, "the irregular beauty of historic Henley Street," as far as the present condition of the street is concerned, is altogether a figment of the imagination, and whatever happens now, Henley Street "can never regain its pristine form or features." The present condition of affairs, as far as the trustees are concerned, is due to a fire which in 1896 destroyed two small shops in the street near the birthplace. "The accident," says Mr. LEE, "brought home to the trustees the desirability of isolating the birthplace more effectually than before from neighboring premises." To do this it was necessary to secure the cottages adjoining, to demolish them, or to free them from danger from fire "by withholding them from domestic or mercantile occupation." Mr. CARNEGIE solved a problem as to the terms of the trust in this matter by buying the cottages and giving them to the trustees. It would seem that this was a happy solution, as the owner of the cottages had been a refreshment caterer on a small scale, and it is now known that she intended to convert the whole premises into a restaurant of modern pattern, arguing that it was the best site for the purpose in Stratford. "The trust has long been in want of convenient boardroom, secretarial offices and muniment room," says Mr. LEE, "and to almost all these purposes the new property can be readily adapted."

As to the library project, Mr. LEE believes the existence of the SHAKESPEARE collections has nothing in common with a library designed to serve the general public. It seems that Miss CORNELLI, who has been very active in the crusade against the trustees, herself purposed to erect a free library, and in Henley Street at that, but six doors from the birthplace, but could not come to terms with the owners of the property. Mr. CARNEGIE's gift was subject to any decision as to site and structure that the trustees might make. The conclusion arrived at is that so far from destroying "historic Henley Street," the trustees and the corporation, through the aid of Mr. CARNEGIE, are doing precisely the opposite. "The process of modernizing Henley Street had in past years progressed very far," concludes Mr. LEE, "and of late, but for Mr. CARNEGIE's interposition, threatened a conspicuous advance. The process has now at an interesting point in the thoroughfare been arrested, and some careful and scholarly restoration has been made practicable."

FIFTY YEARS MARRIED.

The busy whirl of New York's business life was at its height as usual on Tuesday afternoon last, and the surging thousands who passed St. Paul's Chapel, at Fulton Street and Broadway, little dreamed that within the walls of that historic old edifice, in which George Washington worshipped, there was a happy old couple who were being honored by those nearest and dearest to them, because, just fifty years before, in the same place, at the same hour on the same day of the month, they had made the vows that had held them together in harmony and happiness through the storms and the sunshine of the passing years.

The happy people who were celebrating their golden wedding were Mr. and Mrs. Albert G. Berg. Mr. Berg has been very prominent in musical circles in this city for half a century. Mrs. Berg was a Miss Morse, and is a descendant of a family that helped materially in overthrowing British rule during the war of the Revolution.

The scene was one that will not soon be forgotten by those fortunate enough to be present. It was easy to let one's mind drift back fifty years, to the day when a youthful bride and groom, Mr. and Mrs. Berg, walked proudly down the aisle of old St. Paul's and out into the bright Summer sunshine of old New York. There were no skyscrapers in those days, and the streets now occupied with the busy marts of trade were quiet, residential neighborhoods, with quaint little houses, in which the good people were content to live, free from the cares and worries that oppress those who are now forced to travel many miles from Fulton Street and Broadway before they can find a place to lay their heads.

It is no exaggeration to say that time has dealt lightly with Mr. and Mrs. Berg, for they walked down the aisle after the ceremony last week as happily and jauntily as any bride and groom in their teens. Mrs. Berg really made a charming picture. Though her hair is silvered, her face bears but few traces of age, and her figure is as erect and as slight as it was when she gave her heart and her hand to her life partner, who on his part was beaming with happiness, as he watched his little wife receiving the congratulations that were showered upon her. Mrs. Berg was dressed in a gown that was part of her original wedding trousseau. It was of cream-colored silk, striped with lavender and made with a short train, the skirt being trimmed with rows of lavender fringe. She carried a large bouquet of cream roses, and wore a silk shawl and a gold bracelet that were among her wedding gifts.

The service, which lasted half an hour, was specially arranged and carried out by the Rev. Robert Morris Kemp, assisted by Rev. Olin S. Roche. Edmund Jacques presided at the organ and the chants were sung by a quartette consisting of Mrs. Carrie Martin, Mrs. M. Heron Robinson, Charles H. Kitchell, and Douglas Lane. Three of the musical numbers, the opening march, a Te Deum, and "Benedic Anima Mea" were composed by Mr. Berg.

The principal guests present were the four children of Mr. and Mrs. Berg. They are Albert Ellery Berg, who formerly was associated with THE MIRROR; Louis de Coppet Berg, Walter Gilman Berg, and Elizabeth Fanny Berg. Mrs. Lemuel Morse, a sister-in-law of Mrs. Berg, and the only survivor of the guests at the original ceremony, was also present. Mr. and Mrs. Russell Sage were on hand to offer congratulations, and there were dozens of others who wished the happy couple many more years of happiness.

NEW THEATRES AND IMPROVEMENTS.

The Franklin Auditorium, at Franklin, Pa., J. Evans manager, will be opened Aug. 1. It is built of brick, two stories high, and will have a seating capacity of 650. The stage is 22 x 50 feet, with four dressing rooms on each side. The stage opening is 25 feet. There will be ten boxes on each side with accommodations for two, a large ladies' parlor and gentlemen's smoking-rooms with a foyer 12 x 50 feet. It is arranged so it can be rented for any kind of amusement.

The moving and improving of the Pittsburgh Opera House has already begun. Langenheim, Cochran and Company were awarded the contract and the entire cost will approximate \$250,000. It is anticipated that the work shall be completed by Sept. 1. The building will be made fireproof and every known modern improvement will be installed.

Pittsburg will have another new theatre next season, it is said, to be built by the Hyde and Behman Amusement Company. The building will be located on Duquesne Way and Barker Alley. It will be four stories high and will cost over \$100,000.

The Masonic Theatre, Nashville, Tenn., will undergo improvements during the Summer months. The balcony will be moved further front, giving additional space for five or six more rows of seats, and the interior will be redecorated. Improvements will also be made on the stage and the front of the house.

The Empire Theatre, Frankford, Pa., will greatly benefit under the new management, by the increased trolley facilities of the city proper and all the big outlying residential districts. Two more trolley lines are laying their tracks and conduits on Orthodox and contiguous streets. Frankford capitalists have offered to buy the large plot of ground next to the Empire, merge it with the present lot on which the theatre stands, tear down the present structure after next season, and in May next begin the erection of one of the finest and largest up-to-date popular priced theatres in the country. Stair and Havlin will control the policy and bookings under the present local management, who have a long lease.

W. L. Bush, of Chicago, will soon build a Temple of Music in Des Moines, Iowa, on lines similar to those of his Temple of Music in Chicago. It will be located on the northwest corner of Seventh Street and Grand Avenue. The building will be four stories high and will cost about \$100,000.

W. B. Watson, of Brooklyn, has purchased a plot of ground in Schenectady on one of the main streets, measuring 70 x 150 feet. On this he proposes to build an office building, two stories, and a theatre to cost 2,500. The company to build and control the theatre will be known as the Schenectady Amusement Company, President, W. B. Watson; Vice-President, Venette Pelletreau; Secretary, Lou's Horowitz; Treasurer, John Neal. Captain Irving Taylor, of New York, is their attorney.

William Foster, of Des Moines, Iowa, has declared his intention of building a new theatre in that city. His plans have been drawn and as soon as he has selected a site the preliminary work will be begun. The house will seat about 1,000 people and will be thoroughly modern. Mr. Foster will also remodel his opera house this Summer. The alterations in this theatre will include the transformation of the lower floor into a dancing hall and the building of two additional store rooms facing Walnut and Eighth streets.

The new theatre at Charleston, Ill., will be opened Aug. 12 by Herbert Kelcey and Effie Shannon in Sherlock Holmes. The house is now in the painters' and decorators' hands. It is a ground floor theatre.

J. S. McFerrer will erect a new playhouse at Hoopstown, Ill., which will cost about \$20,000. John F. McCoy has completed the plans of the structure. In reality an old hall will be enlarged to the dimensions of a theatre.

The Curtis Theatre, Denver, is being rebuilt and will be ready for reoccupancy the latter part of August.

Hueck and Fennessy, of Cincinnati, have been unable to obtain the transfer of the property on Vine street, on which they will erect a new playhouse, owing to the burning of the courthouse in the riot of 1864. As soon as the title is proven they will pay over \$400,000 for the land and will at once begin the erection of the new playhouse. They have also secured an option on twenty feet of property in width on

the north side of this site, which they will probably join to the larger site.

The new Empire Park Theatre, Seattle, Wash., opened for business on June 29. The stage is one hundred feet wide and fifty feet deep. The prices are 10, 20 and 30 cents. Smoking is allowed but no intoxicating drinks will be sold. The house is in the Orpheum vanderbilt circuit.

Lawrence, Mass., will have a new modern theatre next season.

A new theatre, the Academy of Music, has been completed at Durham, N. C., at a cost of \$65,000. The seating capacity is about 2,000. Thomas G. Leath, of Richmond, has leased the house and it will be added to his circuit. It will be under the local management of R. F. Hoggood, Jr., and will open about Sept. 1.

From Chicago come more rumors regarding the new theatre the Shuberts are contemplating building in that city. At first it was said to be the intention of the firm to build on the site of the Board of Trade property at 267-275 La Salle Street, but it is now rumored that they will build on the land now occupied by the Imperial Building and the Kimball Hotel Building at 254-264 Clark Street. It is said that negotiations for a long-term lease of these properties are in progress.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

T. F. B. Philadelphia: David Belasco's direct business representative is Benjamin F. Roeder.

D. T. S.: A letter in care of THE MIRROR will reach him.

D. A.: New York: Margaret Anglin never appeared with E. H. Sothern in Lord Chumley.

E. W. V.: Troy, N. Y.: Campbell Stratton is not dead, but we do not know his present Summer address. Send a letter care of THE MIRROR and it will be advertised in the usual manner.

M. E. A.: Philadelphia: George Primrose will appear in vaudeville next season. He is at present at his home in Mount Vernon. A letter addressed to Al. Primrose care of THE MIRROR will be forwarded.

B. H. R.: New Bedford, Mass.: We cannot inform you as to the plans of the two persons you inquire about. By following the "Engagement columns" of THE MIRROR you may find with what attractions they may sign.

M. B. R.: Newton, Mass.: Suderman's four-act comedy, The Battle of Butterflies, was produced at the Irving Place Theatre on Oct. 3, 1895, with the following cast: Frau Hergenheim, Wilhelmine Schlitter; Elsie, Lucie Freisinger; Laura, Josephine Nebauer; Rosi, Gusti Forst; Wilhelm Vogel, Rudolph Seidler; Winckelmann, Adolph Link; Max, Julius Strobl; Richard Kessler, Herbert Rensch, and Dr. Kosinsky, Carl Selk.

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A HARVEST OF SIX. By Vera De Nole.

BARON MUNCHHAUSEN. By Aaron S. Hoffman and Addison Burkhardt.

CAMILLO. By Robert M. Sterret.

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TEN NIGHTS IN A BARROOM. By William Teague Nelson.

THE MANAGER'S BABY. By Payson Irwin.

THE OLD OAKEN BUCKET. By Maurice J. Fielding.

THE PLAY ACTRESS. By Edythe Lewis Schmitt.

THE PROFESSOR. By Rollin J. Willis.

TROUBLES AT TWENTY. By Anna Fink Thomas.

LETTERS TO THE EDITOR.

The Late Carina Jordan

MOUNT VERNON, N. Y., July 11.
To the Editor of The Dramatic Mirror:
Sir: I desire to thank my numerous friends, managers, and ladies and gentlemen of the profession, for their telegrams and letters of condolence on the death of my dear wife, companion, adviser, and most faithful "ennam," Carina Jordan. Also I desire to thank the Actors' Order of Friendship for its beautiful floral offering and resolution of sympathy. Being unable to reply individually, I trust all will accept this as my most sincere and earnest thanks for their ardent words of helpful encouragement to me, and their merited tributes to the true, genuine, womanly virtues and brilliant qualities of the deceased.
Permit me to correct your statement in last week's issue that she excelled in melodrama. High comedy of the most refined order was her forte. Melodrama she despised. Being very versatile, she played in everything she did. When seventeen years old, in Australia, she sang and acted the principal roles in French, Italian and English opera and in comic opera. Losing her musical voice, she turned her attention to the dramatic art, in which she won public favor. I published several musical compositions of hers which were played by all the orchestras of New York.
Had Providence only spared her she would have made a lasting impress as a dramatist. More than five years ago, Mr. Mansfield contracted for one of her plays, which was afterwards rewritten for Mildred Holland and played all last season. This year she contracted with Henry B. Harris for an original comedy farce Alice Fisher, which she finished in the rough. Nature gave way and she died after sixteen weeks of suffering. Always most loyal to her friends, deeply attached to home and family, with all her accomplishments she was modest and retiring, avoiding newspaper notoriety, which she much disliked.

I regret the circumstances which call forth this letter, and heartily thank THE MIRROR for affording me an opportunity to return to my most sincere thanks to all her friends and mine for their affectionate words of comfort on my great, immeasurable loss.

M. J. JORDAN.

Applauds Blanche Walsh.

NEW YORK, July 8, 1903.

To the Editor of The Dramatic Mirror:
Sir: Having read in THE MIRROR of July 4 the assembly, and I may say noble, address of Blanche Walsh, in regard to the National Art Theatre, I am quite sure every playgoer and good actor in the city of New York will agree with her, and thank her for what she said.

As Miss Walsh says, the "star system is both vicious and pernicious." She has indeed proven herself more correct, if other New York stars were of the same opinion we would indeed have much better performances. But as a rule the so-called "star" insists upon holding the centre of the stage, and what is the consequence? He or she, whichever it may be, is so to speak the whole show. And other, perhaps better, actors in the same company have nothing whatever to do.

"Talent and talent alone must elevate and place us in our proper niche." There again Miss Walsh has proven herself very true. If we are to have a National Art Theatre, and I hope we are, we do not want—or, simply because they have been Broadway "stars." What we do want is good actors and good actresses, the very best that can be found.

Miss Walsh also said she "would be willing to play any part within her ability, in a worthy play at such a theatre without even asking to see her name printed on the programme." Good. Three cheers for Blanche Walsh. How many other Broadway "stars" would be willing to do that? Very few, if any.

The address concludes with the question "Will you believe me sincere in saying this?" Yes, I do, and am sure that every one else that reads that article—that is, every one else that is not jealous—will believe her. Although I have never had the pleasure of seeing Blanche Walsh, I have seen her act in the National Art Theatre, when it is built, which I hope will be in the near future.

Very sincerely,
E. J. FANNON.

(Non-Professional.)

THE USHER



The French theatre in New York; Madame Bernhardt and Miss Adams as Romeo and Juliet; Mr. Gillette as Hamlet—these, and various other wonderful things promised with due gravity by the managerial Napoleon, have failed to materialize and nothing more is heard of them. And yet these beautiful dreams were exploited seriously and at length by our newspapers when they were first divulged; and no doubt they stand ready now to give equal publicity to similar fantastic and gossamer creations of the lively Napoleonic imagination should such come forth.

Jules Huret, in the Paris *Figaro*, gives his impressions of the theatre in America, received during a recent visit to our side. He finds that our dramas are childish and meaningless, and that our one achievement lies in the direction of musical entertainments, which are simply excuses for much dancing. Outside of this he does not credit us with originating or creating anything of moment in the theatrical line. In other words, the "Show Girl"—that epitome of shapely mediocrity—is the only claim to consideration possessed by our stage.

It is evident that M. Huret selected the past season for his American observations and confined them chiefly to the city of New York. He breathed the enervating atmosphere of the Trust's hot-house, where is forced the growth of sickly dramatic exotics and chromatic grotesques of insane folly. In the circumstances it is not altogether strange that he formed the opinions he has expressed on his return to Mr. Frohman's one-night stand.

Sarah Bernhardt is contemplating another tour in this country, for she says in an interview which has been cabled to New York that "An American theatre is urgently needed in Paris." She does not see why some American capitalists do not come forward to teach Parisians a lesson in business enterprise by building a commodious theatre by way of contrast with the French theatres, that are mere barracks compared with those of other cities. Madame Sarah fails to take into account the fact that while "business enterprise" has not been the long suit of the managers of her adopted country, they have not lost sight of the relatively greater importance of the arts of authorship and acting to the art of theatre building.

The First Presbyterian Church of Newport objects to having Chewlins Cahn as a neighbor. Its members have petitioned the local chief of police to withhold a license from the new playhouse that the aspiring Cahn purposes to put up and manage in that city. Mr. Cahn is not desirous of entering Newport society, but he has announced that it is his sweet desire to "enter" to it. Let it be hoped that the unsympathetic First Presbyterian Church will not be permitted to balk this laudable design.

Settlements of the labor troubles that have paralyzed the building industry in Manhattan for the past two months are promised from day to day, but time flies and work is not resumed. The certainty forces itself upon every one familiar with the present condition of the various new theatrical structures and those undergoing extensive repairs that none of them will be ready for the opening of the season, and some of them not before the season is half finished.

Louise Thorndyke Boucicault has gone to Wiesbaden to recover from the effects of an illness that compelled her to withdraw from her professional work before the close of last season. She will remain abroad until the middle of August, when she is to return to begin rehearsals with Mrs. Le Moyne's company.

Harry Hamlin, after spending a few days in New York, went to Easthampton on Saturday. There he and his wife will spend a month, and the manager will occupy himself chiefly with golf, of which he is an experienced devotee. After that he will stay a week as the guest of his father at the new Hamlin camp on Lake Placid, in the Adirondacks, and then he will round out a varied vacation by a visit to a relative who has a cattle ranch in Wyoming. Mr. Hamlin has dwelt among the cowboys before and he likes the life. The Babes in Toyland, by the way, is breaking summer records at the Grand Opera House in Chicago. Mr. Hamlin says that The Wizard of Oz's phenomenal receipts there last year are being beaten regularly by the new extravaganza, which is a pronounced hit.

John Parker, writing from London to THE

MIRROR, calls attention to the dearth of young emotional actresses capable of playing leading parts on the English stage at the present time.

"Almost the only available actress of this class is Lena Ashwell, who," says Mr. Parker, "since her hit in Mrs. Dane's Defence two of three years ago, has been in constant demand. She played Emilia in *Othello* at the Lyric with Forbes Robertson; she was next taken by Beerholm Tree for *Katasha* in *Resurrection*, and had to leave that part for those she is at present playing with Sir Henry Irving in *Dante* at Drury Lane.

"A few years ago we had Winifred Emery (now, alas! often too ill to act), Mary Eastlake, Jessie Millward, Alma Murray, Kate Rorke, Olga Brandon, Julia Neilson, Olga Nethersole and Mrs. Patrick Campbell. Now the only one of these actresses who is available is Kate Rorke, and without offense it cannot be said that she is able to represent the characters that she was wont to do in days gone by. Winifred Emery, when able to act, is at the Haymarket, under her husband's management; Jessie Millward has not played in England since the murder of poor Torless; Mary Eastlake, Alma Murray and Olga Brandon seem to have disappeared altogether. Julia Neilson now tours with her husband, Fred Terry; and Olga Nethersole and Mrs. Campbell play under their own management.

"It is a fact that after Lena Ashwell we have only Evelyn Millard and Lily Brayton to whom a leading part of a strongly emotional character could be entrusted with reasonable hopes of success. Edith Wynne Matheson, who seemed likely to have made a hit in London, has been in America since Ben Greet's last London season, and so the fact remains that we are sorely in need of new blood. It is to be hoped that Beerholm Tree's scheme of forming a touring school will be productive of good and will tend to change the present state of affairs."

Mr. Parker thinks that the lack of new talent is due to the almost complete abolition of stock companies, which gave young players training and experience. In a measure the same condition exists here, and it is partly due to the same cause.

Harry Rowe Shelley, the composer, has received a characteristic letter from James Huneker, the *Sun's* dramatic critic, summarizing his activities abroad this Summer. Mr. Shelley has been prevailed upon to allow the publication of a portion of this interesting communication, which is dated from Berlin, late in June:

After six weeks' hard labor—no convict ever toiled as I have in London, Paris, Berlin—I see rest ahead. We leave here for Weimar, after Liszt material; then on to Rich—I mean, Vienna and Buda Pesth; then somewhere in the Austrian Tyrol, near Salzburg, for July; and Munich—Wagner festival—in August.

I interviewed Richard Strauss, heard every large symphonic work of his conducted by him; interviewed Maurice Maeterlinck, Joris Karl Huysmans, Rodin, the great sculptor; George Bernard Shaw, Arthur Symonds, and a fine lot of dramatists, composers, critics, etc.

The most extraordinary music of all is Strauss' *Don Quixote* and Claude Debussy's *Pelleas and Melisande*. The latter is the limit. Can music go further and remain, not music, even tone? Loeffler we met in London at the Strauss festival. Strauss plays the piano charmingly—and what songs! Macdowell played his second concerto in London with the Philharmonic.

As for the theatres—well, look in the *Sun*. We saw everything in Paris, London, Berlin, and heard Berlioz's "Damnation" in operatic garb. Kelley (E. G.) is here; so is C. Sternberg; and Sam Franco. Well has just gone to Vienna. Lichow is due to-day. Pillsner is also here and excellent but as innocuous as lemonade. I really long for ice water! I missed Valce Thompson in Paris. He was in Madrid. I also missed our own Mrs. Fiske. I did want to have a chat with her about art and foreign artists and theatres. I wanted it from her point of view, as she has opinions worth while and is altogether as delightful off as she is fine on the stage. I was told that she went to Italy, or Greece, or was it Persia?

Then I worked four days and nights without a blink, like a devil in hades turning out satanic dough for the ovens! I've heard all the big actresses, actors, conductors, new operas, and, I was going to say, "claws," but remembered that humor is not in my line.

I see and hear many musical things differently since I am out of music criticism. So will Billy Henderson and Philip Hale, should they ever get out. Were I a mind surgeon I would know why, or perish trying to know!

ENGAGEMENTS.

William Wray, by Atkinson and Wilder, for Eben Holden.
Frank Kilday and Charlotte Severson, for The Queen of the Highway.
W. L. West and Alban Purcell, for The Great White Diamond.
Lotty Hyde, for Driven from Home.
James Bevis, with Al. H. Wilson.
Jessie Bartlett Davis, for the company that will support Francis Wilson in *Emaline* and *The Little Corporal* at the Casino next September.
Marguerite Monchart, Frank Curtis, Charles B. Walter, and Gussie Hart, for A Child Wife.
Marlene Pabst, for A Gentleman of France.
J. F. Williams has been re-engaged for his fourth season, to support Walker Whiteside.
Minnie Fielding, with The Sign of the Cross for next season.
Dorrie Burp and Elma Gillette, for the leading roles in *The Fatal Wedding*.
W. H. Call, Archie Allison, Fred Jowett, Tommy Brown, by Robert Maure, for Searchlights of a Great City.
Charles F. Edwards has signed Helen McCabe, for a tour with his stock company.
For A Fight for Millions company, opening at the Star Theatre, New York, Nicholas S. Conway, John Demaree, George D. Rodgers, and Bert McKean.
Arthur Butler, Herbert Greene, and John A. Alexander, with Willis Grainger.
Richard Malchen and May Mattheis, with Robert B. Mantell.
Frank Curtis and Charles B. Walter, with William Keogh, for A Child Wife.
Carrie Reynolds, for the Rogers Brothers in London.

Here Davidson, actor, stage director, play constructor, Room 101, Knickerbocker Theatre Building, N. Y.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The regular monthly meeting of the National Council of the Alliance was held recently at the headquarters. The meeting was opened with prayer by the Rev. Thomas H. Sill, and the roll call showed the following members present: The Rev. Thomas H. Sill, George D. Macintyre, chairman; the Rev. F. J. Clay Moran, Charles T. Catlin, M. Louise Ewen, Harry Leighton, the Rev. Walter E. Bentley, and Montague Chamberlain, representing the Boston Chapter. The minutes of the previous meeting were read and approved, and the Chaplains' Committee presented twelve applications for chaplaincies, and the names and denominations being given by the Rev. Thomas H. Sill, chairman of the committee, they were unanimously elected. The following are those elected: The Rev. George B. Wood, Berlin, N. H.; the Rev. Father Maher, Salina, Kan.; the Rev. M. A. Hunter, D.D., Vincennes, Ind.; the Rev. H. L. Marvin, Anderson, Ind.; the Rev. J. O. Sykes, Paducah, Ky.; the Right Rev. Bishop Givens, D.D., Salina, Kan.; the Rev. William O. Baker, Haverhill, Mass.; the Rev. Paul R. Talbot, Hutchinson, Kan.; the Rev. Arthur French, Montreal, Canada; the Rev. William Reid Cross, Atchison, Kan.; the Rev. G. M. Giesel, Beloit, Kan.; and the Rev. L. G. Morony, El Dorado, Kan.

The Law Committee reported progress through its chairman, the Rev. F. J. Clay Moran, and the report of the Special Committee appointed to secure speakers representing the National Art Theatre Society at the last reception, was adopted. The report of the General Secretary, the Rev. Walter E. Bentley, was read and approved, and likewise the report of the treasurer, Thomas A. Holden. It was moved and carried that 5,000 copies of the Fourth Annual Report of the Alliance as printed in THE DRAMATIC MIRROR, be issued as soon as possible. Mr. Chamberlain volunteered to print the national constitution and by-laws, together with the list of officers, the report of the national treasurer and the list of local chapters and their officers, and the offer was accepted with thanks. Mr. Chamberlain was appointed a committee of one to secure estimates on the badge of the Alliance from manufacturers.

The acting president, George D. Macintyre, was requested to write Bishop Potter, president of the Alliance, and secure his approval to the circular recently prepared by the Special Committee appointed at the annual convention. This circular when indorsed by the president and the National Council will be issued to every member of the Alliance throughout the country, seeking his or her support and co-operation in the plan proposed by the committee. After appropriations had been made for necessary expenses the Council adjourned to meet at the call of the second vice-president.

At the regular tea held at the headquarters last Thursday afternoon, the following were among those present: Mrs. W. G. Jones, Isabel Pierson, Charles T. Catlin, Mary Louise Woelber, Mr. and Mrs. Harry Leighton, Rosalie de Veaux, Josephine A. Burke, St. Clair Bayfield, Annie Thornton Hagen, Mrs. W. H. Flohr, the Rev. F. J. Clay Moran, Mr. A. L. Place, and Emily Rigi, who presided as hostess.

William Thomas, Vice-President of the Philadelphia Chapter, called at the headquarters recently. Mr. Thomas is a noted musical and dramatic author and is highly interested in the work of the Alliance.

ARTIST GATES' NOTABLE COMMISSION.

On July 6 Frank E. Gates, of the firm of Gates and Morange, started for the Grand Cañon of Arizona to make studies of that wonderland for the United States Government, which has commissioned this firm to reproduce as faithfully as art can a series of cycloramic pictures depicting, besides the Grand Cañon, the Yosemite Valley and Yellowstone Park, a number of which will be exhibited by the Interior Department in the Government Building of the St. Louis Exposition. The scenery of these reservations is unlike anything else in the world. No artist can possibly form any conception of their magnitude and mysterious charms without a prolonged stay in the localities, working almost with a frenzy with color and brush to record on canvas many of the most charming effects, so rapidly does one phase succeed another. In many cases where the change is too rapid for the painter to make a serviceable sketch or impress the scene sufficiently upon his memory, it becomes necessary to keep the mind on the alert for its repetition on subsequent days when the sketch may be carried to a satisfactory point. On the other hand, there are days that the condition is such that one can paint leisurely for hours without a perceptible change of light and shade. From the Grand Cañon Mr. Gates will proceed to the Yosemite Valley, which was first entered by the white man in 1851. Here a great diversity of scenery attracts the painter, dazzling heights, projecting rocks, marvelous waterfalls, inland lakes and trees that are veritable giants of the forest. All contribute to furnish pictures in endless variety.

The Yellowstone Park will be the final stopping place of this present trip. Congress in dedicating this reservation set it apart to be "a grand national playground, a museum of unparalleled and incomparable marvels, free to all men for all time." Here are mighty cataracts, huge rocks bare of all vegetation, valleys clothed with verdure and wonderful geysers. The early statements of the bare facts describing the wonders of the park were for some time considered as fictitious narratives.

Besides these three reservations, short expeditions will be made by Mr. Gates into various minor places of interest, including many Indian reservations, to gather interesting material for exhibition purposes. At various places Mr. Gates will join the expedition in charge of James C. Boykin, chief special agent of the Interior Department, with whom are photographers and operators with the latest improved moving picture apparatus. It is a compliment to the theatrical profession and an evidence of the progress scenic art has made, that an artist from this calling was selected by the Government for this important work.

SHOT BY TRAVELING SHOWMAN.

Corliss Roman, twenty-one years of age, who was employed by a farmer near East Wilson, N. Y., was on July 8 shot and killed at Wilson by E. C. Bond, a traveling showman. A number of boys were annoying the tentmen when Bond appeared and immediately, it is said, shot Roman, the ball striking him in the neck, though it is stated that the victim was not one of those identified with the annoyances. Bond fled immediately after the shooting and has not yet been found.

BUST OF SULLIVAN UNVEILED.

A bust of the late Sir Arthur Sullivan, the composer, was on Friday afternoon unveiled by the Duchess of Argyll (Princess Louise) on the Victoria Embankment, London, fronting the Savoy Theatre, with which the composer was so prominently identified. Following the ceremony W. S. Gilbert moved a vote of thanks to the Princess.

NEW CASINO DESTROYED BY FIRE.

The Casino attached to the theatre which James L. Keenan is building at Baltimore was on Saturday destroyed by fire. Although it was not roofed over much of the inside fitting had been completed.

A VERDICT REDUCED.

The verdict of \$15,000 which the Supreme Court last Fall awarded Victor Herbert in his suit against *The Musical Courier* was on July 7 reduced by the Appellate Division to \$5,000 with an extra allowance of \$150.40 for costs.

PERSONAL.



MURPHY. Tim Murphy, who is spending his Summer in New York, will star next season in a new play, *The Man from Missouri*, by George V. Hobart and Edward E. Rose.

DOUGLAS. Lady Sholto Douglas, known professionally as Loretta Douglas, has been engaged for next season by Daniel V. Arthur. She will appear either in *Nancy Brown* or in *The Education of Mr. Pipp*.

HALL. Pauline Hall later in the Summer will assume the role of Mrs. Madison Crocker in *The Prince of Pilsen* at the Broadway Theatre. Trixie Friganza, who is now playing the role, will go with one of *The Prince of Pilsen* road companies next season.

SOTHERN.—E. H. Sothern closed his season in Duluth on Thursday evening with a performance of *If I Were King*. Mr. Sothern, with Daniel Frohman, his manager, will soon go to Lake Hopatcong, N. J., to spend a few days at the home of Alexander Lambert.

CROSMAN.—Henrietta Crossman has engaged William Herbert for the role of Adam in her revival of *As You Like It*, which will be presented next Fall at the Manhattan Theatre. Mr. Herbert played the part in the production in which Miss Crossman was seen in New York some years ago.

WILLARD.—Katherine Willard will again next season star in *The Power Behind the Throne*.

MOORE.—Maggie Moore will conclude her Australian engagements on July 10, and will then come to America by the way of London.

FEALY.—Maude Fealy has been engaged as leading support for Orrin Johnson in *Heart's Courageous*.

MARTINOT.—Sadie Martinot, who is Summering at Saratoga, is writing a book of stage life and anecdote.

ADE.—George Ade arrived from Chicago on Wednesday and in the evening, with Henry W. Savage and George Blossom, Jr., went to Manhattan Beach where his musical comedy, *The Sultan of Sulu*, is playing.

BENTLEY.—Irene Bentley narrowly escaped serious injury in a runaway accident at Far Rockaway on Wednesday. The horse attached to the vehicle in which Miss Bentley and her uncle were driving became frightened and bolted and Miss Bentley was thrown from the carriage. The animal was stopped, however, before serious accident happened.

BARRETT.—Wilson Barrett has presented money to the Bristol (England) Academy for the purchase of a picture to be placed in the permanent collection of the institution.

MARLOWE.—Julia Marlowe sailed from London for New York on Friday on the *St. Paul*.

ROSTAND.—Edmond Rostand has moved his residence from Paris to Cambo.

HACKETT.—James K. Hackett and his wife, Mary Manning, arrived in London on Saturday, and are at the Savoy.

FOX.—Della Fox arrived from Europe Sunday on the *Cedric*.

MELBA.—A smart musicale, which was attended by many prominent London society folk, was given by Madame Melba at her London house last week.

MACK.—Andrew Mack will open in September in *My Lady Mollie*, which is now running at the Terrace Theatre, London, and will later appear in the English comedy drama *In the Middle of June*.

BERNARD.—Sam Bernard arrived from England on the *Philadelphia*.

FORD.—A memorial window in memory of the late Paul Leicester Ford will be placed by George W. Vanderbilt in All Soul's Church at Baltimore.

CRANE.—William H. Crane, it is announced, will next season be seen in a dramatization of *The Spenders*. Mr. Crane is at Carlsbad.

FRENCH PLAY FOR VESTA TILLEY.

Advises from Paris state that George C. Tyler has acquired the Parisian success, *Le Petit Jeune Homme*, as a vehicle for the starring tour of Vesta Tilley under the management of Liebler and company. It is added that Clyde Fitch will adapt the play for the American stage. Mr. Fitch will sail for New York on July 25.

That *Wicked Woman* has enough drawing power for several countries. Especially adapted for return dates.

THE STOCK COMPANIES.

Mrs. Spooner, manager of the Spooner Stock company, of Brooklyn, has recently inaugurated a new plan for the obtaining of plays for the company. She has established a play bureau with offices in the Knickerbocker Theatre Building, New York, where a play brokerage business is done. Cora E. Morlan is managing the bureau. The following list of plays has been selected for the first eight weeks of the season of the stock company: Nancy and Company, The Fatal Card, The Masked Ball, The Dancer and the King, Led Astray, L'Arcy of the Guards, My Lord, the Butler, and The Banker's Daughter.

The Majestic Theatre stock company, at Utica, N. Y., is playing the sixth week of its Summer engagement. Patronage has been highly satisfactory. The Little Minister was given for twelve performances to crowded houses last week. Two plays a week is the regular schedule. The leading woman, Margaret Pitt, and the leading man, Cameron Clemens, have scored successes. Other members of the company who have advanced their artistic reputations during this engagement are Edwin H. Curtis, Harry Bewley, James A. Biles, Wilbur Higby, Marie Curtis, and Emerin Campbell. The stage management is in the hands of Charles D. Pitt, who has displayed splendid skill.

Margaret Pitt, who has been playing the leads in the stock company at the Majestic, Utica, N. Y., declined an offer made to her at the conclusion of her performance of Lady Babbie in The Little Minister to go to Australia to play there for a season in leading roles. Since the opening of the season Miss Pitt has played the leads in a large variety of parts, ranging from Cigarette in Under Two Flags to Lady Babbie. Last week she was seen as Carmen. She has received unstinted praise from the Utica newspapers and has been offered the same position in Shubert's company for next season. Her preference for this country is her reason for declining the Australian offer.

The Grand Valley Stock company opened its Summer season at the Grand Valley Park, Brantford, Ont., on June 23, and has been playing to good business. The company is under the direction of the Von Echa Trolley Company and will run through the Summer season until Oct. 1. The roster includes Frank P. Haven, manager; John E. Kelly, W. E. La Rose, A. L. Fanshawe, Arthur Denvir, Fred Bigelow, Fred R. Willard, Frank Powell, Professor Vandergift, Arthur C. Davis, Harry W. Reeves, Iola Pomeroy, Beth Somerville, Shirley Nelson, and Leslie Palmer.

Billy Walsh and Leah Starr have been engaged for the Ansbury Stock company at the Boston Music Hall, Boston, for a Summer run. They have signed a two years' contract with the Metropolitan Amusement Company to open with one of their companies at Scranton, Pa., early in August.

Irene Daniel, recently with the Morrison Comedy company, has been engaged to play ingenue and soubrette roles with the Lodian Stock company at Unalutona, Pa., during the Summer season.

George W. Barber has been engaged as leading man and Edwin Middleton as principal comedian and character actor of the stock company at Forepaugh's Theatre, Philadelphia, for the coming season. Both are favorites in the Quaker City, where Mr. Middleton was a member of the stock company at the Girard Avenue Theatre for twelve seasons. Mr. Barber also has been connected with that theatre, which he left in 1900.

Clara Tapscott has joined the Lake Park Stock company at Nevada, Mo.

Francis Pierlot has been especially engaged for three weeks with the Franklin Stock company, at the Bijou Theatre, Chicago, to play comedy roles.

Theodore Friebeus has been engaged as leading man of the Summey stock at Harrisburg, Pa.

Wilbur Higby has been engaged to play the leading heavy business with the Spooner Stock company at the Bijou Theatre, Brooklyn, next season.

Margaret Dale Owen, who has signed for a second season as leading lady with the Harry Corson Clarke company in His Absent Boy, is at Denver, having been especially engaged to appear at the Manhattan Beach Theatre with the Manhattan Beach Stock company.

Christine Longford, formerly in leading support of Otis Skinner, left for Los Angeles, Cal., last Monday to join James Neill's stock company, opening July 19 and continuing throughout the Summer and Winter season.

Charles F. Edwards has been for the past two weeks the guest of the Welsh Brothers, and reports the business as phenomenal. Mr. Edwards will start rehearsals for his stock company about Aug. 10. He has signed Helen McCabe for soubrette, Mr. and Mrs. Cregan, Chester Bishop, and several others. The company will travel in an elegant special sleeping and dining car. All special scenery will be used and all productions will be royalty plays.

The society event of the season in Albany was the matinee benefit for the Albany City Hospital, given by the Kingston-Courtenay company, under management of Maynard Waite, playing Men and Women, at the Empire Theatre July 10, the services of the theatre, attaches and orchestra being donated by Manager H. R. Jacobs, of the Empire. The corps of ushers was made up of young society men, headed by Colonel George Curtis Treadwell, former Military Secretary to the Governor, Charles V. Winne, a member of the Hospital Board, was ticket taker. Handsome pink satin souvenir programmes were donated by Major George Porter Hilton, the printing by former Mayor Manning, and the local newspapers advertised the matinee free of charge. Flowers and bouquets were sold in the theatre lobby by Louise Drew, daughter of John Drew; Mrs. Gallaher, of The Little Princess company, and her famous seven-year old son, Master Donald Gallaher, of Annie Russell's Royal Family, and The Little Princess fame; Olive De Vere, of Man's Enemy company; Harry Kingston, nephew of Frank Kingston. At the close of the performance William Courtenay auctioned off six programmes containing the autographs of the Kingston-Courtenay company's eighteen players, which sold for fancy prices, among the bidders were the families of Anthony N. Brady, of New York, and Judge Andrew Hamilton.

The Kingston-Courtenay company, which closes its popular engagement in Albany July 25, has secured for this week, opening July 13, and for the first time in stock, Mrs. Dane's Defense.

Charles I. Scofield and Isadore Martin have signed with the Cook-Church Stock company for the coming season.

Herman Sheldon, who is in Colorado for his health and now a member of the Bellows Stock company at Edith's Gardens, Denver, received a very handsome house tent, completely furnished even to electric lights, on his birthday from the members of the company. Mrs. Charles Mackay managed the affair and made the presentation. Mr. Sheldon was overcome with feeling, and said, "I say, I can't talk much; not now, you know. But God bless you!" The actors stole away, and so ended another demonstration of the good-fellowship which is part of the life of the professional. Some of the company interested were Aubrey Boucicault, Jane Kennard, Maude Fealy, Charles Mackay, J. Henry Kolker, Theodore Rob-

erts, Esther Lyon, Addison Pitt, Oscar Bagle, Walter Clarke Bellows, and Ada Dwyer.

J. Sidle Lawrence, dramatic critic of the Minneapolis Journal, has written a curtain-raiser (to be named by the audience), which will be put on at the Lyceum Theatre next week by the Ferris Stock company. Janet Priest will have the leading role, an ingenue and introduce a "kid" specialty. Two critics will thus be up for inspection, as Miss Priest is dramatic critic of the Minneapolis Tribune.

Mabel Montgomery has been specially engaged for the Keith's Stock company in Philadelphia for the Summer.

Daisy Lee Whipple has just closed a season of forty-five weeks with Mittenhal Brothers' Ansbury Stock company (Western).

Rose Swain, who is playing ingenue roles with the McCullum Stock company, Portland, Me., has signed as leading woman with Edwin Holt, who will star in The Cardinal next season.

Will F. Crockett has been playing a Summer season of eight weeks with the Carner Stock company at the International Theatre, Niagara Falls, under the management of Harry L. Webb. He has been engaged for next season as principal comedian with one of Robert L. Harris productions, opening at Lexington, Ky., on Aug. 17.

MUSIC NOTES.

Andreas Schneider has returned from Germany, where he spent last year in study and in giving concerts. He will be seen in opera here next Winter.

Melville Ellis has completed the incidental music for Bertha Galland's next starring vehicle, Dorothy Vernon of Haddon Hall. Mr. Ellis' compositions comprise thirty-eight numbers.

The Maplewood Orchestra will open its annual engagement at Bethlehem, N. H., shortly. The orchestra has been enlarged and augmented by nine musicians from the Boston Symphony Orchestra.

Advises from Berlin state that Felix Mottl has telegraphed to the Meisner-Vesce-Nachrichten that he will not conduct the Parsifal production at New York.

Kelley Cole, tenor, has been engaged by London G. Charlton for an American tour next season in concert, oratorio and recital.

A dispatch from St. Petersburg states that in Kronstadt a certain manager billed a concert by Jan Kubelik and then substituted a second-rate performer named Wister. The imitation Kubelik was prevented by the police from playing and the money he had received was taken from him, whereupon he departed in haste across the frontier.

Madame Anna Helstrom, the prima donna of the Royal Opera at Stockholm, is to be one of the attractions at the Saengerfest concerts to be held at Minneapolis July 22 and 23.

Lillian Heidelbach, the only American singer who has been engaged for the next season of grand opera at the Metropolitan Opera House and who when she left New York was in poor physical health, is at Berlin and has so far recovered that she will be able to fulfill her contracts with Heinrich Conried, with whom she will consult while in Germany.

The Boston Troubadours, an organization of concert vocalists, in operettas, will again tour the country under the organizer and director, Charles Seymour.

Faust was last week's offering of the Terrace Garden Opera company. George Tallman sang Faust, John C. Ramsey Mephistopheles, and Villa Knox Marguerite.

The Marine Band of Washington yesterday (Monday) celebrated its 105th anniversary with speechmaking and refreshments at the barracks. Lieutenant Santelmann, the leader, presided and a composition by him was rendered. "Hall, Columbia," which was first played by the band at a banquet at the Navy Yard in 1803, was rendered, and a toast to President John Adams, who on July 13, 1798, approved the act establishing a five and drum corps, the nucleus for the now famous band, was given.

Madame Strauss (Pauline Strauss de Ahna) will be the soloist at the four concerts which Richard Strauss will give in New York next Winter.

Marcus R. Mayer, the representative of Robert Grau, who has been abroad arranging for the American tour of Patti, arrived in New York Saturday and announces that the famous diva, with Baron Cedarstam, her husband, will arrive on America on Oct. 23. The first concert of the series of six to be given at Carnegie Hall on Nov. 2. Three concerts will be given in this city, two at Carnegie Hall and one at the West End theatre, Weber and Fields' Harlem House.

Among the musicians who will accompany Madame Patti on her tour are Wilfred Vieg, tenor; Antoine Hegner, baritone; Claude Cunningham, of the Carl Rosa Opera company, basso; Rosa Zanella, violinist; and Vera Margnellen, pianist. Raudio Sapio will be the conductor.

Courtland Palmer, the pianist, arrived from London Sunday on the Cedric.

Two elaborate programmes have been arranged by Duse for this week of Venice in New York at the Madison Square Garden. On Tuesday, which is a French holiday in commemoration of the fall of the Bastille, the programme will be composed of French selections, including compositions by Saint-Saens, Berlioz, and Massenet. There will also be a full orchestra and chorus rendition of the "Marschallin." On Wednesday, composer night, Wagnerian selections will be played.

Dore Davidson, actor, stage director, play constructor, Room 101, Knickerbocker Theatre Building, N. Y.

DEATH OF W. E. HENLEY.

William Ernest Henley, the poet, essayist and critic, and brother of the late E. J. Henley, the actor, died at his home in Woking, England, on July 13. He had been ill for a fortnight with nephritis, and the immediate cause of his death was heart failure. Mr. Henley was born in Gloucester, England, in 1849. In his youth he was a fellow-student with the late Robert Louis Stevenson, in Edinburgh, and until the death of the latter they were the closest of friends. Mr. Henley's chief work in literature was as a writer of poems and essays and as an editor. He did splendid service in the cause of English letters, though he was appreciated by but few. In collaboration with Stevenson he wrote the plays, Deacon Brodie, Beau Austin, Admiral Guinea, and Macaire.

MR. BELASCO'S WARNING.

David Belasco has learned that the Anne Sutherland company and the Katherine Rober company are presenting a version of Du Barry, which in their advance notices and printing, it is alleged, they describe as the play in which Mrs. Leslie Carter appeared in New York. Mr. Belasco declares that the play presented by these two companies is not his play, and is therefore not the play made famous by Mrs. Carter. In this issue of THE MIRROR he warns managers and the public in general not to accept these versions as the original Du Barry that was played in New York.

CHILD ACTRESS HURT.

Little May Follis, the seven-year-old child actress who was last week appearing at the Great Northern Theatre, Chicago, on Thursday fell down an open way in the sidewalk and sustained concussion of the brain and other injuries. She is one of the best known of child actresses, and at one time appeared in the support of Irving and Terry. Her recovery is doubtful.

Mr. and Mrs. Robert Rogers. At Liberty.

GOSSIP OF THE TOWN.



Above is a photograph of Muriel Stone, a talented and charming member of the Harry Corson Clarke company. Miss Stone has exceptional artistic talents, with personal charms to help show them to their fullest extent. The daughter of a gentleman prominent in the business life of Seattle, Miss Stone has all the attributes that go to make up a genuinely successful actress. It was in that Western city that she made her professional debut under the auspices of Harry Corson Clarke. She made her first appearance in Betsy. Mr. Clarke, recognizing her cleverness, made her an offer to remain with him, and she thereupon played a round of parts in his company during his season in that city and the season that followed at the Baker Theatre, Portland. Miss Stone went on the road with Mr. Clarke in the role of Mrs. Burney in His Absent Boy, and won the praise of press and public everywhere for her rendering of the character. When the comedian closed his season in June he immediately made Miss Stone an offer to go with him again in the Fall, and so she will appear next season under his management in the same character. Miss Stone is spending her Summer in Denver, Col., where she has been specially engaged for the Manhattan Beach Stock company.

Molly Gertrude Brady, it is announced, was on June 19, 1902, married to Jerome T. Stack, of Baltimore, the ceremony taking place in that city. Miss Brady was during the seasons of 1901-02 and 1903 a member of the George Fawcett company, but is now in New York with her parents.

The new play in which Mrs. Le Moynes will next season star has been named Lady Berlin's Secret.

Jeanette Barrington was last week instrumental in preventing the abuse of a team of horses belonging to the Metropolitan Street Railway Company at the hands of their driver, William Delaney, causing by her complaint the arrest of the driver and the release of the animals from a heavily laden wagon.

The Newport, R. I., Casino was struck by lightning on July 7, the bolt doing much damage. Bernice Norcross, formerly of the At the White Horse Tavern company, was decided "the prettiest girl in New York" in the Sunday World contest, and received the \$50 prize. Miss Norcross has had a number of offers for the road but prefers to remain in the city. Her last appearance here was with Hearts Affair at the Bijou.

Cora Morlan, who as manager of the Spooner Play Bureau is representing the interests of Mrs. Mollie G. Spooner, received the following cablegram from the latter from London last week: "Arrived here all well after pleasant passage. Mrs. Spooner is accompanied by her two daughters, Edna May and Cecil, Jessie McAlister, and Augustus Phillips.

Marguerite Clark and Carrie Graham were added last week to the cast of The Darling of the Gallery Gods at the Crystal Gardens.

Oliver Morosco has leased the Victory Theatre, at San Jose, Cal., and will conduct it as a first-class combination house in conjunction with his other enterprises.

Mazie Oliver (Mrs. Frank P. Murtha), of The Runaways, is seriously ill with a complication of diseases.

John Griffith's next season's tour in Macbeth will be under the management of John M. Hickey. Mr. Hickey will likewise be interested with William Warrington in Denman Thompson's play, The Two Sisters.

Mabel Lloyd, who recently left The Runaways and who has signed with Henry W. Pincus for Otoyo, the new Japanese opera at the Madison Square Roof-Garden, won the amateur championship tennis tournament at the St. Nicholas Club, New Rochelle, on July 6, and on July 8 won first prize for singles, both sexes, at the Arverne Club at Arverne, L. I. Miss Lloyd intends to compete in the International Amateur Tennis Championship games at Newport next month.

Hermine Shorn has been engaged to play the leading role in Sweet Clover.

Clara Fox, an attaché of a carnival company giving an exhibition at Fort Dodge, Iowa, on July 7 was instantly killed while making her initial "slide for life" from the top of the court house dome. She fell through her harness and fractured her skull in three places. She never regained consciousness. A man who attempted to catch her was seriously injured. She belonged to the Shelby Amusement company and had just joined the company at Omaha.

T. R. Berquist, of Rock Island, attempted a high dive at Davenport, Ia., on July 4, but failed to miss the barge from which he dove and was instantly killed. He was a telephone lineman and this was his first diving venture.

Thaddeus Shine and Pauline J. Berkley were married by Father Coletton at St. Stephen's Church this city, June 30. Mrs. Shine, who is a professional, is a native of Denver, Col., where her father is a prominent criminal lawyer. Mr. Shine is a native of Washington, D. C. He has been engaged to create a part in The Lighthouse by the Sea, which will open the middle of August.

Meriam Bruce replaced Hobart Smock last evening in the cast of Otoyo at Madison Square Roof-Garden.

Weber and Fields have engaged A. M. Norden, the German composer, to write the music for their road productions during the coming season. These include An English Daisy, in which Christie MacDonald will star.

Louis Netherlands has been engaged by C. B. Dillingham to manage The Taming of Helen company in which Henry Miller and Margaret Anglin will next season appear, and which will open its season at Salt Lake City on Aug. 10.

Rosalie Aronson, a sister of Rudolph Aronson, has won her suit in the Appellate Court against Henry B. Sire to recover her share of the profits of the Casino Theatre. Ex-Justice Daly will decide as to the amount to be rendered.

Extensive alterations were begun last week upon the stage of the Metropolitan Opera House.

George E. Murphy (dude), Actors' Society.

AT THE THEATRES

Fifty-eighth Street—Captain of the Nonsuch.

Colonel James Foster Milliken's comedy, Captain of the Nonsuch, was produced last week to fair audiences. The cast included Robert Cummings, Claude Cooper, Verner Clarges, Frank Currier, Richard Lyle, Duncan Harris, Edna Archer-Crawford, Rachel Blake, Alice Gale, Ethel Wynne, and Elizabeth Gale. Between the acts the De Faye Sisters and Louise Satour appeared. The Baby Chase is this week's attraction.

At Other Playhouses.

MANHATTAN.—The Earl of Pawtucket maintains its wonderful success.

MAJESTIC.—The Wizard of Oz passes the two hundred mark.

BROADWAY.—The Prince of Pilsen begins the last week of its engagement.

MADISON SQUARE ROOF-GARDEN.—Otoyo, with Bettina Gerard in the title-role, continues.

MUSICIANS AT ODDS.

There is considerable dissension among the members of the Musicians' Mutual Protective Union, which last Thursday night at a meeting at Turner Hall voted to join the American Federation of Labor, and which received a charter as Local 310 of the A. F. of L., absorbing at the same time Local 41 of that organization, while the boycott existing for many months against the M. M. P. U. by the A. F. of L. was declared at an end.

Many musicians of the former M. M. P. U. declare that the amalgamation with the Federation was hasty and ill-advised, and there is talk of even instituting a new organization. Those who are dissatisfied declare that they are artists and not laborers, and that, therefore, their joining the Federation of Labor lessens their social standing and humiliates their art. President Joseph Weber, of the Federation, declares, in effect, that Damrosch, Sousa, and others are identified with the Federation, and that it is no disgrace to any musician to follow in their footsteps. Nahas Franko, concert master of the Duse Orchestra and first violin of the Metropolitan Opera House Orchestra, on the other hand, states that by joining the Federation, musicians lower themselves and their art, and that, moreover, no such step was necessary because every good musician can get employment whenever he desires.

Mr. Weber says that there will be strikes only when the governing body orders them, and Mr. Franko: "Suppose that Mr. Conried should want to discharge a carpenter for insubordination. That carpenter might complain to his walking delegate, and then we perhaps would be called out in sympathy. I think that there are enough good musicians to form another organization, which will not class us as laborers, and which will preserve the high position of our art."

FACE TO FACE PRODUCED.

Face to Face, a new four-act society melodrama by Mrs. C. A. Doremus and M. T. Stone, had its initial production on any stage by the Mary Nannary company at the Opera House, St. John, N. B., on June 30. The piece was continued throughout the week. The cast:

Captain Harold Lyndon	Monroe Salisbury
Colonel Prescott Willoughby	Frank E. Jamison
Philip Dismore	Frank Andrews
William Stone	P. A. Nannary
Lieutenant Ralph Sterling	John Webb Dillon
Archibald Livingston De Grubb	W. A. Dailey
De Vries	Charles F. Newson
James	Mat Hooper
Waiter	Boyer Alton
Watchman	James Penglid
Evelyn Willoughby	May Nannary
Grace	Genevieve Blinn
Mrs. Clara Alston	Charlotte Huntington
Sahara Stone	Lena Lorraine

The scenes are laid at Monte Carlo and Newport, R. I., and the plot revolves around the lives of two half-sisters, unknowingly married to the same man. The first is deceived and deserted; is accused of a murder committed by her betrayer, and later meets him as her sister's husband. The wronged woman sacrifices everything to save her sister from humiliation, unearths the murder and unmasks the villain. The piece has some good features, yet it is doubtful if it will make a success in its present form. Business was fair, but the performance was greatly marred by want of sufficient rehearsing.

CURRENT AMUSEMENTS

Week ending July 18.

ACADEMY OF MUSIC—Closed.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—The Prince of Pilsen—12th week—126 to 127 times.
CARNegie HALL—Musical Entertainments.
CASINO—The Runaways—10th week—44 to 45 times.
CIRCLE—Closed.
CRITERION—Closed.
CRYSTAL GARDENS—Darling of the Gallery Gods, Drama Parade and Vaudeville—4th week—19 to 21 times.
DALYS—Closed.
DEWEY—Closed.
KODEN MUSEE—Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
HARRICK—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HURD AND SEAMON'S—Closed.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Closed.
LION PALACE—Vaudeville.
LONDON—Closed.
MADISON SQUARE—Closed.
MADISON SQUARE GARDEN—Venice in New York—14th week—11 to 12 times.
MAJESTIC—The Wizard of Oz—24th week—22 to 23 times.
MANHATTAN—The Earl of Pawtucket—17th week—45 plus 12 to 13 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLITAN—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MRS. OSBORN'S PLATYHOUSE—Closed.
MURRAY HILL—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDEN—Punch, Judy and Co. and Vaudeville—7th week—36 to 41 times.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—The Rivals.
PROCTOR'S FIFTY-EIGHTH STREET—The Baby Chase.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 12th STREET—A Fugitive Father.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Summer Opera—8th week.
THALIA—Closed.
THIRD AVENUE—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed.
WEST END—Closed.
WINDROB—Closed.
VICTORIA—Closed.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

"Maud Muller, on a Summer's Day, Raked the Meadow, Sweet with May."

R. E. JOHNSTON announces a new and beautiful production of the popular heart-drama

MAUD MULLER

FOUNDED ON WHITTIER'S IMMORTAL POEM.

MR. JOHNSTON states:
FIRST—That this will not conflict with his musical ventures, Duss, Nordica, De Reszke, Madison Square Garden (Venice).

SECOND—That C. E. Callahan, owner of the copyright of *Maud Muller*, has conveyed to him *exclusive* rights to same, and companies giving *garbled versions* of the popular comedy are simply pirates, and managers allowing such performances will be watched and punished.

THIRD—That the *scenery, printing* and cast will be first-class in every respect, and original advertising methods will be used.

New York and New England Managers please send early open time to R. E. JOHNSTON, St. James Building, Broadway and 26th St., New York.

MATTERS OF FACT.

B. Petit Gregory and Company, of 37 West Forty-second Street, are manufacturing a high grade of Wig and Toupees, and will be pleased to receive a visit from members of the profession.

Robert Rogers and Louise Mackintosh, with Mabelle Gilman in *Mocking Bird* the past season, have not signed for 1903-04. They may be addressed care Actors' Society.

John W. Sherman's *Illusion, Phantasma*, or the Enchanted Tower, is fully protected by patents in the United States and Europe, and is now under the management of D. W. Robertson. This *Illusion* is meeting with great success in New York city. Time is now being booked for the season of 1903-04. A company of twenty expert pose artists have been engaged, and the *Illusion* will be put on in the most elaborate scale.

Bonham, Tex., has but one theatre, the Steger Opera House, managed by Virge Steger. The house, which is in first-class condition, seats 900, and plays the best going down South. The place has a good reputation as a show town.

A new melodrama of New York life, built on a novel and striking theme and containing two sensational effects of an inexpensive but startling kind, is advertised to be let on royalty by Julian Macnus. R. E. Johnston, manager of *Duss' Band*; Madame Nordica, and Edouard De Reszke, will give this season a sort of side issue, an elaborate production of the New England comedy, *Maud Muller*, based upon Whittier's poem, which has been brought up to date. The pirates, who appropriate a good thing, have been using the play extensively in the South and West, but Mr. Johnston has purchased the exclusive rights and has taken steps to punish illegal performances. Time is first desired in New York and New England.

Four suits for the price of one is what Cameron, the tailor, of 207 Flatbush Avenue, Brooklyn, is offering this week.

Ellis Bailey Robertson, who has been very successful with some of the best attractions for next season and may be addressed care Box 167, Freeport, L. I.

"J. F. C." care this office, wants to lease a theatre in a town of from 5,000 to 20,000 population in New York State.

Isaac Godlove, a scenic artist, strongly endorsed by John Misher, of Reading, Pa., invites offers after Aug. 2.

Robert Rogers. At Liberty, 114 W. 40th St.

\$3,000 WILL BUY

A half interest in an attraction that made \$10,000 the past season.

Best of reasons for selling.

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First-Class Scenic Artist.

JOHN MISHLER BAYN—"Isaac Godlove painted all new scenery for the Academy of Music, Reading, Summer of 1902. Original designs. Beautiful substantial work. Best of paints. Cheerfully recommended him as a Scenic Artist, painter, willing worker." Address: ISAAC GODLOVE, READING, PA., where I am now painting more scenery for Mr. Misher. Disengaged after August 2.

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SCENIC ARTIST

J. P. CAHILL, GRAND OPERA HOUSE, Syracuse, N. Y.

WOULD like to negotiate for lease of Theatres in Central and Western New York in towns of 5,000 to 20,000. Address J. F. C., MIRROR office.

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400 Lexington Ave., 424 and 426 Sts. Nicely furnished clean, light, airy flats, with bath and gas. \$7 and \$12 a week. Inquire STERNHIL.

GILBERT ELY,

Stage Director,

Girard Ave. Stock Co.

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Combined.

Permanent Address,

Actors' Society.

"The hit scored" is the most important reason of all lay in the fine and intelligent, painstaking and artistic stage management of that good actor and experienced director Gilbert Ely, he has done wonderful work, every seemingly unimportant detail was attended to with care and truthfulness.—Mr. Ely is a stage manager of uncommon talent."

Philadelphia Item, June 26th, 1903.

"The achievement of Mr. Ely in staging *Reverence* here this week, leads me into saying that the work could not have been done better by any stage director on the American stage to-day."

Philadelphia Inquirer, June 28th, 1903.

WILLIAM SEYMOUR

Stage Director for Chas. Frohman

AT LIBERTY FOR SPECIAL WORK

JULY AND AUGUST

Address SOUTH DUXBURY MASS.

JOHN W. and MARY BANKSON

With BILLIONAIRES.

Season 1903-4 opens in August

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Mgr or Bus. Mgr. Address Ashland, N. H.

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Even. at 8:20. Mat. Wed. and Sat. at 2:15.

The Reigning Comedy Success,

The Earl of Pawtucket

MAJESTIC Broadway and 59th St. Grand Circle.

New York's Finest Theatre.

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With MONTGOMERY and STONE.

Evening 8 sharp. Mat. Wed. and Sat. 2.

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Special prices Wednesday Matinee 50c. to \$1.50.

Henry W. Savage's New Musical Comedy Success.

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By Play and Leaders, authors of KING DODO.

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14th Street, between 50 and 4th Ave.

20 and 30 Cts.

Watson, Hutchings, Edwards & Co., Barton and Wakefield, Eckhoff and Gordon, William Cahill, Frey and Fields, Belle Voila, Howley and Leslie, Helen Harcourt & Co., Siddons and Siddons, Smith and White, Delberg Sisters, The Morris Opticon and the American Vitagraph.

WARNING.

All managers are warned, under penalty of being held responsible, against permitting the *Switzer & Barrington Company* to represent *ARE YOU A MASON* and *LOST PARADISE*.

The Ethel Tucker Company, ODD FELLOW (false title for ARE YOU A MASON).

Pernich-Beldisi, A MAN OF THE PEOPLE (false title for LOST PARADISE).

Harrison Adams Theatre Co. have no right to *Lost Paradise*.

Both *LOST PARADISE* and *ARE YOU A MASON* are fully protected.

CARL HERRMANN, Owners,

EMANUEL LEDERER,

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WANTED, TO LEASE THEATRE

In a city of not less than 20,000 or over 125,000. Can give best of references. State all in first letter.

Address "Lease,"

Care of Mirror.

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A well-known Repertoire Show, 10 years' standing, Leader of them all, can be leased for next season very reasonable. Time all booked in good towns. Sufficient scenery and props, good paper and some plays. A show with a name that speaks for itself. Reason for letting, expect to star on one night stands. Who wants to invest? Address by letter.

Repertoire Star, care Mirror.

FOR SALE.

A popular farce comedy. Time booked. Great scenery. 32 kinds of very attractive paper. Big winner last season. Copyrighted manuscript. For particulars call or address, Joseph H. Dorney, Room 69, No. 26 Court St., Brooklyn, N. Y.

Mrs. Osborn's Play House

Can be had for morning, afternoon or evening rehearsal during the Summer.

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MAX STRAKOSCH, Bus. Mgr.,

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Responsible Manager for

"OTHER PEOPLE'S MONEY."

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LEADING WOMAN. AT LIBERTY.

Rosedale, Miss. Last season featured with Shipman Bros.' Prisoner of Zenda Co.

The "Flavia" of Eloise Elliston was good, properly cool, glowingly eloquent and finally noble in the last sacrifice.—The Citizen, Columbus, Ohio.

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signed by Sam Carlton will communicate with me at once and receive new ones signed by me, as Mr. Sam Carlton is in no way connected with same, and no other company will fill the time but the above, personally managed by me, which will be strictly first-class in all respects. Carry in drops and six full sets of scenery.

Mgr's Penn., N. J., Ohio, W. Va. and N. Y. send open time. Three nights or week stands.

GEORGE F. EDWARDS, Mgr., care MIRROR.

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Now playing summer stock at the New Casino, Paducah, Ky., and the biggest success in the history of that city; endorsed by press and public as the best stock company ever seen there.

Regular season begins in August with time all filled. Pleased to hear from a few more of the very best people to enlarge company for the road season. Swell juvenile and heavy woman of appearance and ability. One sketch team, man and woman, with feature specialties, must play some parts: character man; general actor; leader who arranges; pianist; general actor.

No salaries too high if you can deliver the goods. One year's engagement in the best houses. All particulars first letter, with photos, which will be returned.

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All Around Acting Comedian

With Strong Specialties

For repertoire stock.

A-1 engagement.

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A NOVEL MELODRAMA

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Written by Experienced Playwrights.

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for The Telephone Girl (Estella), also

25 Chorus Girls. Apply

Room 1, 1358 Broadway, N. Y.

Rehearsals, Aug. 3. Season opens Aug. 24.

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SCENIC ARTIST

Third Avenue Theatre, New York.

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Actors and Managers can communicate directly with

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By sending particulars of their needs to the Secretary

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STOCK PEOPLE—ALL LINES.

Balance of Summer and Regular Season.

Address DAVID R. BUFFINTON,

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Notice to Managers and Newspapers

I wish to notify all Managers that the Anne Sutherland Company, also the Katherine Kober Company, and all other companies appearing in a version of

DUBARRY

are not using my play, as their advertising would lead the public to infer. The use of Mrs. Leslie Carter's name in their printing, programmes and press work is unwarranted and done with intent to deceive the public.

DAVID BELASCO.

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A Room to Actors. Its Natural Principle and Special Materials make The Supporter You Do Not Feel in Wear. It makes a man Light and Strong on his feet, giving the Highest Degree of physical and mental power. My treatment without drugs or knife, with the ADONIS is a simple, positive cure and prevention for varicose, kindred diseases. Full instructions in each case and no expense, except for the ADONIS.

For Actors. Light and convenient prevents perspiration and chafing. Back of pure silk or linen (special weave, good for summer), silk elastic bands, adjustable in clips removed to wash—no buckles. Price \$1.00. To EVERY ACTOR I send one by return mail in plain envelope for \$1.00. State small, medium or large, and waist. Address: C. L. LANTZ, Inventor, 1901 B'way, N. Y.

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MASSILLON SHOW PRINT, Massillon, O.

WANTED.

Character Actor who can sing good first tenor

Apply Room 12, No. 1358 Broadway, N. Y.

John W. Vogel, manager of the "Big" Minstrels bearing his name, after a tour of five weeks is enjoying a breathing spell at home at Columbus, O. The financial returns of the past season were the largest of his career and have stimulated him to greater efforts in his forthcoming venture. The Vogel private concert, originally rolling palaces of the most famous sort, are now coming over to the new. The printing and lithography from a card to stand, will be new, and the literature for distribution will be first-class in quality and quantity. The engagements are already practically completed and rehearsals will begin at Columbus about Aug. 5. The seventh annual tour will begin in the same city Aug. 15. The first part will be made a prominent feature musically and vocally, and the surroundings of the opening scene will be superlatively sumptuous. The setting will be draped with ruby velvet coating \$10.00 a yard. The beauty of the display will be heightened by the illumination of several extra columns and 1,000 incandescent lights. Mr. Vogel states that this season he has cut his cost of \$10,000. Particular attention will also be given to the costuming and the management of the street display shall be exceedingly attractive. I. S. Potts will again act as general agent after a recuperating season at Mt. Clemons, assisted by a capable and numerous staff.

VAUDEVILLE.

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Radiant

FLORENCE BINDLEY

(The Girl with
the Tarnished
Dress.)

will first present her \$5000 Vaudeville Creation, "AN AFTERNOON AT HOME," by W. H. Lytell,
at the EMPIRE THEATRE, Hoboken, N. J. SEPTEMBER 20th.

ORIENTAL DRAPERIES, by "Vantine."

MECHANICAL EFFECTS, by Edward Kistner.

ELECTRICAL EFFECTS, by Alex Olenin.

MUSIC arranged and adapted by Chas. F. Dittmar

Per Address, 143 W. 116th Street, New York City.

JULIAN ROSE

"OUR HEBREW FRIEND."

Terrific Success in San Francisco, at the Orpheum Theatre.

"THE TALK OF THE CITY."

Engaged for weeks June 28 and July 5, and on the strength of my big success.

Re-engaged for week July 12.

San Francisco "Call," June 29th.

"The show at the Orpheum this week can only be compared with the one last week in point of excellence. One feature, however, is better and may be said to be one of the best things ever seen on a vaudeville programme. Julian Rose, who is on the bills as 'Our Hebrew Friend,' is certainly an entertainer. He had the house from start to finish, and his act produced one long laugh. All of his jokes were new and sparkling, and his parodies were well worded. He might run six weeks and crowded houses would greet him every night."

Three weeks at the Orpheum, something very unusual, especially for Hebrew characterization. PLAYING DATES NEXT SEASON.

San Francisco "Chronicle," June 29th.

Julian Rose, a Hebrew character comedian, most favorably known throughout the East, was easily the hit of the new show at the Orpheum yesterday. He had an original monologue, with a great many bright, witty and entirely new gags and funny stories, as well as a number of most amusing parodies on popular songs. In addition to its musical humor the naturalness of the performance was an attractive feature. The whole act was one of the very best of the kind we have ever had."

BERT HOWARD AND LEONA BLAND

Fishing for applause is like fishing for fish. You have to have good bait. We have the art down to a science and never fail to catch.

JOE MYRA BUSTER

KEATON

The only act of its kind. The Kid that makes an audience laugh continuously. The act that has won its way from the bottom. The act that has worked continuously for five years. The act that plays only the Criterion houses.

The act that has been recognized as the Comedy feature in New York City. BUSTER, the funniest Child Comedian in all the Varieties. The best on earth, says E. F. Keith, and has engaged a few. This week, Chicago Sans Souci Park.

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

Cutting up dicos, pranks and larks, For the people who go to the Summer Parks.

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WEST AND VAN SICLEN

CLEAN COMEDY AND REAL MUSIC.

July 13 Providence R. I.; July 20, Newport, R. I.; July 27, Brighton Beach.

Address WM. MORRIS, 43 West 28th St., N. Y.

EDWIN LATELL

Business and pleasure are happily combined at the Summer Parks. The managers do the business and I help to furnish the pleasure. It's a healthful and profitable pastime.

40 WEEKS—RE-ENGAGED—WEEKS 40

TROCADERO QUARTETTE

With Quinlan and Wall's Minstrels—Over 40 weeks last season.

Weeks of July 18, 25 and 27 open.

JOE BIRNES, Representative.

JUST AN IRISHMAN—THAT'S ALL!

JAMES B. DONOVAN

A bubbling spring of Irish wit that never runs dry, even in this weather.

AT LIBERTY FOR NEXT SEASON.

Address care MIRROR.

J. A.

ELOISE

MURPHY AND WILLARD

The Sky Scrapers of Conversational Comedy.

Munroe Park, Toronto, Canada, week July 18.

"Have a Doughnut?"

The right to use the title

"THE BLACK CAT"

for a Vaudeville sketch has been secured from F. E. Dyer, President of the Short Story Publishing Co., 144 High St., Boston, by two well known players.

CHARLES HORWITZ

(OF HORWITZ AND BOWERS).

Author of the Most Successful Sketches and Monologues in Vaudeville.

Now being played by Mr. and Mrs. Gene Hughes, Howard and Bland, Gracie Emmett and Co., Kine and Gotthold, Baker and Lena Mack and Elliott, John L. Sullivan and others. New sketches recently completed for Russell Brothers, Wilson Sisters, Le Roy and Clayton, the Blondella, Nelson and Milledge, Larry Smith and Co., Barr and Evans and others. For terms on Plays, Sketches and Monologues, address CHARLES HORWITZ, 34 East 21st St., N.Y.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper-Weekly.

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RALPH AND REBA BICKNELL

The Dresden (Whirlwind) Dancers.

TOURING AUSTRALIA.

AMY LESLIE'S CRITICISM

July 1st, Chicago News.

"J. Aldrich Libby and Katharine Trayer

are two of the most pleasing singers that have ever appeared on The Chicago's stage (Chicago Opera House) for a long while." Now Booking next season. Address 302 West 47th St., N. Y. City, or Agents.

OWLEY and RANDALL In Tumbling Tom

Something new in the juggling line. A scream from start to finish. Have week July 27 Open. This week, Hyland Lake Park, Winsted, Conn.

BAILEY AND MADISON

TO MANAGERS—We have some time open in Jan., Feb., March, as we return to America in January to play our American time before we go to Australia. All Agents.

A DECIDED SUCCESS!

FREDERICK LAUDER AND MARION STANLEY

In the refined comedy sketch.

DETAINED ON BUSINESS.

A laugh in every line with the exception of a few, and they are screams.

Now Booking Season 1903-4.

Permanent address 262 Eighth Ave., New York.

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THE QUEEN OF CALCIUM.

In a new and novel dancing act introducing the only transparent mirror effect in existence. Now booking time for next season.

Address care of Mirror.

THE FAMOUS

Exposition Four

THREE ALEXANDER BROS. and JAMES B. BRADY.

Re-engaged next season for Gus Hill's McFadden's Row of Flats.

THE PRIVATE SECRETARY OF VAUDEVILLE.

HAL GODFREY AND CO.

Presenting A VERY BAD BOY.

Home for the Summer at Elmhurst, Ill.

"THE BEAU BRUMMEL."

STUART BARNES

HE SINGS AND TALKS.

HENRY LEE

In his unique artistic novelty.

GREAT MEN—PAST AND PRESENT.

The most novel attraction in Vaudeville.

MR. and MRS. GENE

HUGHES

IN ENGLAND INDEFINITELY.

Address, 22 Leicester Square, London, W. C.

Special scenery carried in the production of

"The Black Cat"

STARTLING TRANSFORMATION.

A SENSATION IN VAUDEVILLE.

The Dimant Trio

Whirlwind and Acrobatic Dancers.

Tremendous success at Proctor's 30 St. last week. Open dates after July 6. Address care of Mirror.

VAUDEVILLE.

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VAUDEVILLE.

FRANK KEENAN

In "the Best High-Class Comedy Sketch in Vaudeville,"

THE ACTOR AND THE COUNT.

— By —
EDWARD ELSNER.

"The 'legitimate,' however, continues to nourish vaudeville. A recent convert is Frank Keenan, whose offering is conspicuous because of the fact that it is fully up to his usual high standard. Unfortunately for vaudeville, it is the customary experience that when the legitimate actor 'stoops to it' he does half-hearted, slack work. Not so Mr. Keenan, whose comedy, *The Actor and the Count*, is clever and is as carefully and intelligently played as if Mr. Keenan and his company gave the entire evening's entertainment."—GEORGE T. RICHARDSON in *National Magazine*.

Farm Theatre, Toledo, week of July 12. "Liberty Hall," Edgartown, Mass., till Aug. 25.

NOW BOOKING SEASON 1903-4.

HARLEM ORPHEUM TO BE IMPROVED.

George Samuels last week purchased a half interest in the Orpheum, on 125th Street, opposite Proctor's Theatre, from Dr. Leo Sommer, who for the past two years has conducted the house as a family resort with much success. The new firm of Sommer and Samuels will make extensive improvements on the building, which has a frontage of 150 feet, running through to the next street, and they expect to spend \$25,000. The interior will be entirely new and an addition 25 feet in length will be put on the 126th Street side, where the stage and dressing-rooms will be located. The new stage will be 32 x 100 and will be equipped with new scenery. There will be sixteen private boxes and the seating capacity will be 1,800. A new and unique refreshment will be served in the basement, and refreshments will be served in the auditorium during the performance. The season will open on Sept. 1, and the house will be run on the lines of the English music halls. European and American vaudeville acts of the best class will be presented, and the opening bill will include a big European feature never seen in this country. As both Messrs. Sommer and Samuels are managers of wide experience, there is every likelihood that their new venture will prove successful.

ST. NICHOLAS GARDEN CLOSED.

After a more or less stormy season of a few weeks the St. Nicholas Garden closed on Wednesday last. It was opened in May, under the management of the Hashim and Howe Amusement Company, with Lolo Fuller as the main attraction. Creator's Band followed for two weeks, and then vaudeville resumed its sway. Several days ago Hashim withdrew from the firm after a very warm meeting of the interested parties, and since that time a gentleman named M. Eisenberg has been in charge of affairs. Mr. Eisenberg is reported to be wealthy, but he found Summer gardening a very expensive pastime and last week he decided to quit.

A WELL ADVERTISED CRITIC.

"Chicot," who is now engaged in writing criticisms of the vaudevillians exclusively for the *Evening World*, is being extensively boomed by that paper. There is a three-sheet announcement concerning him adorning the front of the Pulitzer Building that can be read three blocks away, and last week the many delivery wagons controlled by the publication carried flaring posters proclaiming the tidings of his engagement all over Greater New York.

VAUDEVILLE IN TOLEDO.

Hurtig and Seamon have decided to run straight vaudeville bills at the Empire Theatre, Toledo, next season. During last season there was a stock company in the house and it was quite successful, but the managers have made up their minds to change the policy, and the people of Toledo will have a chance to see all that is good in the olio line hereafter.

FLORENCE BINDLEY'S NEW ACT.

Florence Bindley is making preparations for the first production of her new act, *An Afternoon at Home*, by W. H. Lytell, with music by Charles F. Dittmar, which will be put on at the Empire Theatre, Hoboken, N. J., on Sept. 10. Special draperies, mechanical and electrical effects will be used, and the star will also wear her famous diamond dress.

HIPPODROME FOR NEW YORK.

It is more than likely that in the near future a Hippodrome, on the lines of the one in London, will be built in New York. Several wealthy men are interested in the project, and it is said that options on two good sites have already been secured.

VAUDEVILLE JOTTINGS.

Zolma Rawlston was "at home" to her friends on Thursday evening last, and sailed for London on the "Minnehaha" on Saturday.

Charles Dickson, if negotiations now pending are carried through, will open in London for a long run in his repertoire of one-act plays before going to Vienna to play in German. Mr. Dickson is now playing a very successful tour of the Orpheum circuit, and will return East in August.

Rosie Eaton, the English vocalist, who is now playing her farewell engagements in England, recently played the Moss Empires in Leeds and Bradford the same week, making the journey of twelve miles between the two cities in her Panhard racing motor. In both cities the "two houses" a night system prevails. Miss Eaton next will make her bow to American audiences, appearing in musical comedy.

This week's bill at Morrison's Theatre, Rockaway Beach, includes James Thornton, Charles Lawlor and Daughters, Charles Robinson, Ford Sisters, Mitchell and Cain, Florence and Holden, and the Morris and Bowen co.

Mrs. Ella Hyman is spending the summer months at the home of her mother, near Pittsburg, Pa., with her children, Myrtle and Fred.

After two years' work in Europe the Stanley-Wilson Trio closed in Paris June 30, at the Marigny Theatre. They sailed from Liverpool July 8 on the "Friesland."

Kathryn Miley did not play Alameda Park, Butler, Pa., last week, but was at Tumbling Run Park, Pottsville, Pa.

Charles H. Bradshaw, who has been resting at his cottage in North Scituate, Mass., since the close of his season with Julia Marlowe, will produce his new sketch, *Fix in a Fix*, at Brighton Beach Music Hall on July 20, supported by George W. Conklin, Charlotte Wade, and Marie Foster.

Mr. and Mrs. Harry Thorne closed a highly prosperous season of forty-one weeks at Summit Park, Utica, N. Y. They have been from coast to coast, playing all the high-class houses from San Francisco, Cal., to Portland, Me. Four weeks were lost by illness, but they were more than made up for by numerous club and Sunday engagements. They will take a well earned rest of several weeks and start next season with contracts in hand for fifteen weeks, which have already been booked at the following houses: Keith's, Kohl and Castle, Anderson and Moore circuits, and Tony Pastor's.

James E. Rome and Marguerite Ferguson made a hit at the Chicago Opera House last week. Next season Mr. Rome plays the tramp and Miss Ferguson the soubrette with Gus Hill's McFadden's Row of Flats. Mr. Rome will also arrange some of the ensemble numbers.

John Turton and co. are playing the Summer parks in Canada. They are at Lake Ontario Park, Kingston, this week.

Mrs. Stewart, wife of Harry Stewart, of the Adonis Trio, presented her husband with a baby girl on July 7. Mother and child are doing well.

Clayton and Clark will play Woolworth's Roof-Garden, at Lancaster, Pa., this week, introducing their new sketch, *The Belle and the Bell Boy*, and will appear the following week at Proctor's Fifth Avenue Theatre. Mr. Clayton will introduce two songs of his own composition.

Lester and Mack, singing and dancing comedians, have signed a five years' contract with Duncan Clark's

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Lady Minstrels, to open Aug. 28, for a farewell tour of the world. Thomas J. Mack will be stage-manager. Mr. Mack is spending his vacation on Mr. Clark's farm at Waukesha, Wis.

Claude Gillingwater produced a new sketch called *The Wrong Man*, last week at the Chicago Opera House. The piece was written by Mr. Gillingwater, and deals with a jealous husband, whose wife is being prepared for the stage by an actor. In teaching the wife some stage business the actor embraces her and they are discovered in this position by the husband, whose anger is appeased by voluminous explanations. Nina and May Lyn and Reginald Barlowe appeared in Mr. Gillingwater's sketch.

Oscar Hammerstein is said to have paid \$5,000 for the American rights to the illusion, "Age," which is being shown this week at the Paradise Gardens.

The Adams Brothers, George H. and James H., have issued a very handsome little reminder of the coming season in the shape of a card with their photographs attached.

Mr. and Mrs. Kendall begin a two weeks' engagement on July 15 with Vernon's Vaudevillians, playing the principal towns on Long Island.

The Misses Delmore have shelved their scenic act for the time being and are booked solid till December in their specialties. They have some capital European bookings in view and on their return will again use the scenic act, but will introduce many novelties in it. Owing to the success of the Family Theatre in Portland it is more than likely that a circuit of about fifteen New England towns will be formed for next season. The acts will all be booked from one office in New York.

S. Leverich has opened a new vaudeville theatre in San Francisco, on the corner of Powell and Ellis Streets. It is called the Novelty and has a seating capacity of about 600.

Bryant and Saville's Minstrels are meeting with success. The bill includes McDevitt and Kelly, and the Novelty Comedy Four.

Harry C. Stanley, of Stanley and Wilson, was the subject of a very interesting interview in a recent issue of the "Evening News," published at Nottingham, England. Mr. Stanley enlightened the interviewer on the subject of American vaudeville and chatted entertainingly on other matters. Mr. Stanley will return to America within a few weeks for a short visit.

The bill at Frank's Opera House, Bayonne, N. J., this week includes Dolan and Lenhart, Orsag and Ardell, Grant and Grant, Charles Robinson, Empire Comedy Four, Lambert and Pierce, Bessie Clifford, and Todd-Judge Family.

Leslie De Rippe, who is playing in Punch, Judy and Co. at Paradise Gardens, was overcome by the heat one evening last week, but was revived in time to go on as usual.

Eddie Moran is negotiating with a New York manager for the production of his act, for which he has provided a special scene that is said to be very pretty. He will not be with the Myrtle-Harder Stock co. next season.

Latimore and Leigh, the Three Leffitts, and Ernest and Bert, assisted by local talent, put on two benefit performances for the Oakford Park flood sufferers at Greensburg, Pa., July 10 and 11, and netted a nice sum. The above named performers were booked to play at Oakford Park last week, but arrived just in time to see the park and theatre entirely destroyed by the flood of July 5.

Mrs. William H. West has been so annoyed by bathers, who persist in using the beach in front of her summer residence, at Bensonhurst, L. I., that she has decided to build another fence, similar to the one removed by the Dock Department some years ago, and will defend her right to this protection in the courts if necessary.

Weber and Fields' Music Hall will reopen on Sept. 17. Joseph Weber is resting at his cottage on Alexandria Bay and will return to New York early in August.

The Dowsy Theatre closed its supplementary season on July 11 and will reopen on Saturday evening, Aug. 8.

Will R. Rising, the actor-singer, who recently played Gillette's old role in *The Private Secretary* and followed with a successful tour as Touchstone in *As You Like It*, is singing a series of songs, entitled "Songs of All Nations," at Summer resorts and parks. This week he is at Bergen Beach.

FAIRS AND CARNIVALS.

Ferari Brothers' Carnival co. opened at Ft. Wayne, Ind., on June 22, with one of the best carnival attractions ever seen in Ft. Wayne. The affair is under the auspices of the local Lodge of Eagles.

The Street Fair at Springfield, Ohio, by Wright's Carnival company, under the auspices of U. R. K. of P., held June 22-27, drew large crowds.

The merchants of Jackson, Ohio, will give a street fair and carnival during the week of July 13-18. Attractions will be furnished by the Robinson-Seaman Carnival Company.

Stuart, Ia., is to have a Carnival, to be held July 29, 30, 31, and Aug. 1.

The Jabour Carnival company is to play a return engagement at the annual Dubuque Carnival in August.

The Knights of Pythias, at Rockton, Ia., are to hold another carnival this year. It will be known as the "Ka-Po Carnival."

Rusby Brothers, the well-known Marshall town and Clinton managers, are interested in the Clinton Carnival company, which recently gave a successful Summer entertainment at Clinton.

Manager Jabour is reported as saying his attraction cost him \$25,000 last year and \$10,000 this. The cause has been bad weather during many of the carnivals he has played.

The Gaskill-Mundy-Leavitt Carnival company will give a Street Fair at Johnstown, Pa., on July 13-18, under auspices of business men of Johnstown.

The Columbus Carnival Company is presenting its attractions for benefit of Pottsville, Pa., Base Ball Club July 6-11, at that city, to extra large business.

Dixie and Company's Street Carnival appeared at Oshkosh, Wis., June 29 to July 4 to good business.

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6: Muldoon's Picnic, with specialties by Maron and Francis, Danny Simmers, Burdock Sisters, Loula Powers, and Little Altina. Week 13, Imperial Novelty co.

POTTSVILLE, PA.—Tumbling Run Theatre (Robert E. Lee, mgr.): Lou Secker's Band of Pickaninnies June 20-4; good business. Week 6-11: Crouch and Richards, John F. Clark, Smith and Gorman, Kathryn Miloy. Two Fantas; good business.

to. Elec. Ry. owners: Pauline Moran, John A. West, Kerns and Cole, Ed D. Noyer, and kinodrome opened 5 to 8. R. O. Higbee's Blake Theatre Orchestra a feature. Ellery's Band 12.

Robertson, ages 11. Bill week June 28-4 was Shayne's All-Star Vanderville co., headed by Rees Prommer. Others were Leo and Chapman, Dorothy Kenton, Albert C. Waltz, and Colville and McBride.

NEWARK, O. Idlewild Park Casino (Will D. Harris, mgr.): Week 3 bill includes Edna Latell.


KENT, O.—Electric Park. J. Buchtell Moffate, mgr.; Week 5: Elsie Keip, Dan and Dolly Mann, La Gefe, and Doherty's dogs. Performances excellent.

JOPLIN, MO.—Grand Falls Theatre (W. H. Van

SALEM, MASS. Gorman's Summer Theatre (M. J. Doyle, mgr.): Gorman's Alabama Trumbadors Inn.

Wells, mgr.); Week ending 4 boats all records of this house. Vaudeville is very popular here.

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LOGANSPOUT, IND.—Wabash Pavilion (J. E. McMillen and G. W. Harrington, mgrs.): Week June

good business. Bill included Grierson Sisters, Mary and Edna, Murray K. Hill, the Empire Trio, Sam and Hattie, W. J. and G. E. and Harry E. Nord, Neola, Will Reynolds, Mack Sisters and Harry W. Bartlett and Letta Collins. Week 13: Charles Sharp, Florence Fields and others.

JANUARY 15. O.—Oscar Point (George A. Boeck and Mrs. J. W. Boeck), Mary and Edna, Bill and Gage, Paxton Brothers and the Goodwins. Week 14: Four Blancs, Reid and Gilbert, McConnell Sisters, James W. Thompson, and the kindred. Excellent weather and business. Many improvements have been made, including a new roof and a new stage, a capacity of 1,500. The hotel has also been enlarged.

JANUARY 20. N. Y.—Colon Theatre (Julie Delmar, mrs.; June 29-4: Maxmuth Duo, the Amers, Dick and Alex McAvoy, Sisters Kelsey, Hellman, Eddie and the Kays, and Harry Thorne and co.; hourly performances were given at 10 o'clock and 12 o'clock. Houses 6.11: Howard Brothers, Al. Lawrence, Larkin and Patterson, Three Livingstons, Eddie Girard and the Gardner, good performance and business.

JANUARY 21. N. Y.—Colon Theatre (Julie Delmar, mrs.; June 29-4: Maxmuth Duo, the Amers, Dick and Alex McAvoy, Sisters Kelsey, Hellman, Eddie and the Kays, and Harry Thorne and co.; hourly performances were given at 10 o'clock and 12 o'clock. Houses 6.11: Howard Brothers, Al. Lawrence, Larkin and Patterson, Three Livingstons, Eddie Girard and the Gardner, good performance and business.

Bill 5-11 included Gano and Murphy, Louis Bates, Merk and Wolf, Major Sisters, Carr and

Mr. and Mrs. and Lillian: the bill was excellent
and the service was first class. **Mr. Charles Gano,**
of Gano and Murphy, Springfield, and a number
of his old friends here. He and Mr. Murphy
spent in New York 13 for West's Minstrels.

LONDON, ONT., Springfield Park (Charles E. A.
and Mrs. J. H. Gano, proprietors). **Mr. Gordon**
Hayes, Max Rover and Lita French, Mark and
Lillian Armstrong and Holly Warsaw Brothers and Hardie
Laundon (second week). Business excellent. **Week**
ended June 22. **Mr. Ray Cox** the Buckleys,
Van Kamp, and the Greens.

GLOVERSVILLE, N. Y.—Savannah Park
(Charles Ball, mng.) Opened June 29 with Gottman's
Society on. performances gave satisfaction to good

They are meeting with favor. The Paleys, Reed and Shaw, Howard and Harris, Van Brothers, and Ward

WALLA WALLA, WASH.—Shields' Park (Russell and Nelson, mngs.): Week June 29-4: "Chester" bid excellent work. Leland and Wren, Thatcher and "benowith," Roland Bradberry, Charles and the Polyscaup completed the bid.—Item: "Chester" joined Norris and Rowe's trained animal show.

UTICA, N. Y.—Summit Park (W. B. McCallum, mgr.): Josh Daly's Minatrols entertained large crowds at this park week 6. The so. is far above the average.

MENDON, MASS.—Lake Nipmuc Park (D. J.

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